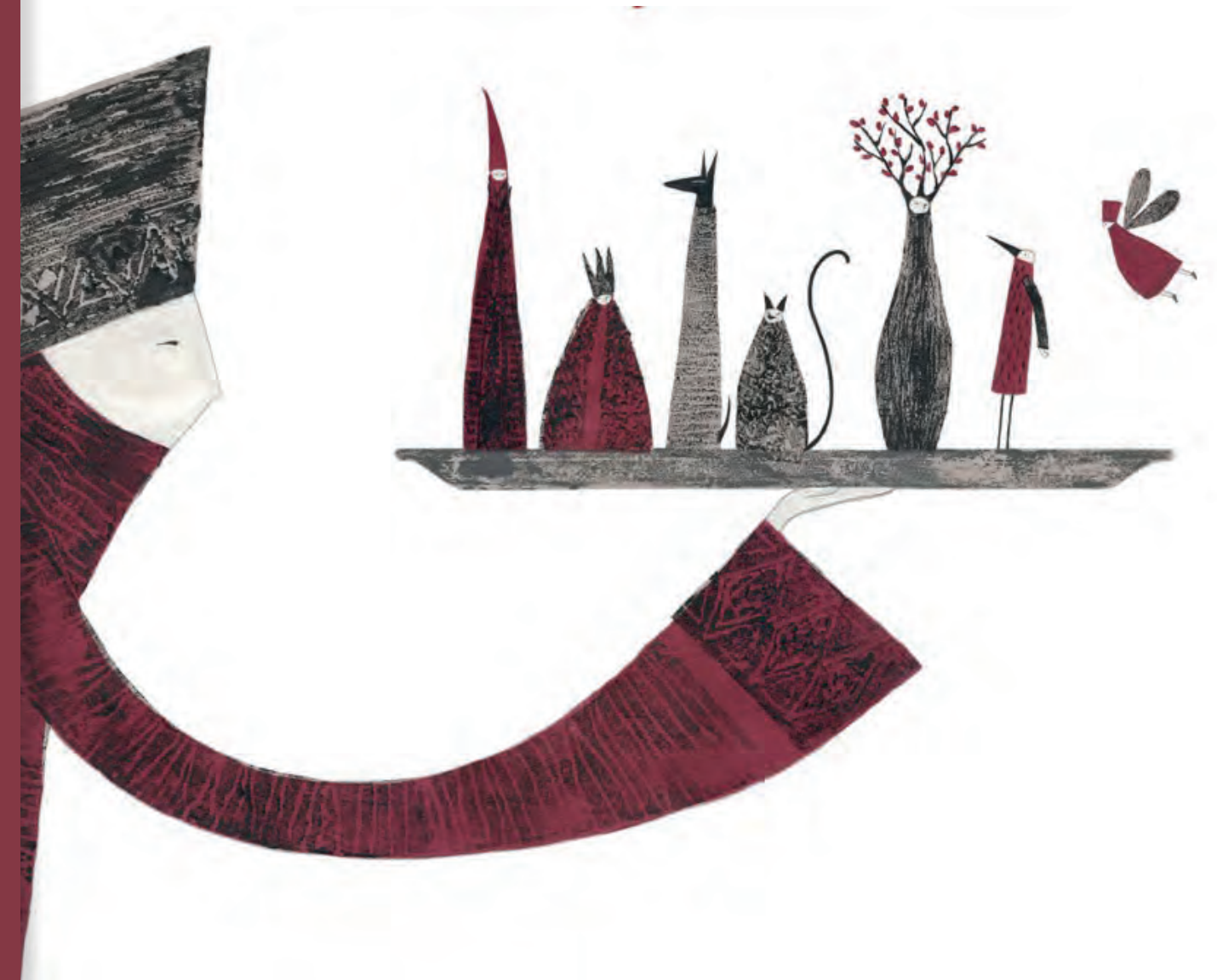


# MARÍA WERNICKE

Argentina's Illustrator Candidate  
Hans Christian Andersen Award 2026







INDEX

- BIOGRAPHY
- AUTOBIOGRAPHY
- AWARDS AND DISTINCTIONS
- EXHIBITIONS AND CATALOGS
- FAIRS, WORKSHOPS AND CONGRESSES
- PARTICIPATION AS A JURY
- PRESS - INTERVIEWS
- BOOKS
  - AUTHOR - ILLUSTRATOR
  - COAUTHOR
  - ILLUSTRATOR
- OTHER ILLUSTRATIONS
- SELECTION OF THE TEN MOST IMPORTANT BOOKS TO THE CANDIDATE
- THE FIVE MOST REPRESENTATIVE BOOKS SENT TO THE JURY
- REVIEWS OF THE BOOKS SENT TO THE JURY
- LINKS





## BIOGRAPHY

María Wernicke was born on the 12th of February 1958, in Buenos Aires, Argentina, where she currently resides. She is an author, illustrator and designer.

She gives workshops on narrative storytelling, bringing together words, illustrations and design.

She collaborates as a volunteer with the Abuelas de Plaza de Mayo (Grandmothers of Plaza de Mayo).

Since 1981, she has worked independently as a graphic designer. In 1994, she produced her first work as an illustrator. Since then, she has illustrated dozens of books for Argentina, Puerto Rico, Brazil, Mexico, Spain, and the United States.

In 2006, the editorial CalibroscoPIO published her first book as author-illustrator: “One and Another” (Uno y Otro), which received the Outstanding Book Award for Best Picture Book from the Association of Literature for Children and Young Adults of Argentina (ALIJA). It was with this book that she represented Argentina, along with other authors, in the 2007 Illustration Biennial of Bratislava. In 2012 it was selected as one of the ten best Argentine picture books, and was included in the project “The World Through Picture Books” by the International Federation of Library Associations and Institutions. It was also included in the exhibitions carried out within the framework of the Helsinki and Joensuu Congresses.

“One and Another One” (Uno y Otro) formed part of the Plan Nacional de Lectura (National Reading Plan) within the Argentine government’s Comprehensive Program for Education Equality.

Her book, “Dad and I, sometimes” (Papá y yo, a veces) was published in Brazil in 2011, where it was awarded the Highly Recommended prize by the FNLIJ within the category of translated texts. In 2012 it was published in Japan and in 2013 in Argentina, where it received the ALIJA Outstanding Book Award for Best Picture Book. That same year, it was awarded a prize by Fundación Cuatrogatos (the Cuatrogatos Foundation).



*Hay días, CalibroscoPIO 2010*

She was selected to participate in the Bologna Children’s Book Fair exhibition and illustrator’s catalogue in 2009 for her illustrations of “Rutinero”, by Níger Madrigal, FCE. In 2010, she also received the ALIJA Outstanding Award for Best Illustrations. That same year, she received the ALIJA Outstanding Book Award for Best Picture Book for “A Man in his place” (Un señor en su lugar). Additionally, she and Iris Rivera (text) received the ALIJA Grand Prize for “Haiku”, which was also selected for the 2011 White Ravens from the Internationale Jugendbibliothek in Munich.

She received the 2010 ALIJA Outstanding Book Award for Best Picture Book for “There Are Days” (Hay días) and the 2019 ALIJA Outstanding Book Award for Best Picture Book for “Upstream”.

Her book “When We Are Together” (Cuando estamos juntas) was prized in the Children’s Category 2019 by El Banco de Libro de Venezuela (the Venezuelan Book Bank) and it also received an Honorable Mention in Los Imprescindibles (The Indispensables).

# AUTOBIOGRAPHY

## In the Mirror

I was raised in Olivos, a neighborhood in the province of Buenos Aires, in a small house with a big garden, close to the river.

At 17, I left high school and I enrolled in Fine Arts, but I only lasted a year. I continued developing as an artist in drawing and painting workshops. A little while later, I joined a publicity agency. There, I learned the craft of graphic design, to which I was dedicated as a freelancer for many years.

As an illustrator, I am self taught.

I never stopped drawing. I always wrote. When I was six years old, my father gave me a miniature replica of one of the first typewriters. On it, I wrote the final draft of my first story. He was a writer. But it was with my mother, also a writer, editor, and journalist, that I learned about the magic of words and silences.

## About reading and creating books

*I read.*

*We read.*

*I read gestures, I read signs, I read body language, I read newspapers, I read books. I read the person standing next to me on the subway, I read the person who reads them. I read my mother's tone of voice over the phone; I read my daughter's hello when I hear her arrive. I read different moods on the street. I read a letter that I was not expecting. I read the smile on a kid who watches a dog; I read one hand holding another. I read a man raising himself, his back hunched, a long step and another slow step. I read the thrush on a tree branch; I read the flutter in a puddle of water. I read those who ignore me and those who take me into account. I read history, weather, the sky. I read every time I listen, every time I wake.*

*I read because that is how I inhabit the world, how I fit into it, how I escape it, how I understand it, how I become disconcerted, how I ask, how I doubt.*

*I read and I interpret what I read.*

*I do it almost without noticing it, with all of my senses.*

*I read life, not just books. I read who I am, who I was.*

*And it is through that gaze, through those readings, that I tell stories, that I illustrate, that I write.*

María Wernicke

*"...To me, the creation of a picture book is also a game.*

*I could compare it to putting together a puzzle. I choose some pieces for the words and other for the images. And some pieces I don't even use. I leave holes, hoping the readers will be the ones to complete the puzzles, that it will be multiplied through infinite readings."*

(Extract from the lecture given during the III SIMPOSIO DE LITERATURA INFANTIL Y JUVENIL EN EL MERCOSUR, at the Universidad Nacional de San Martín (National University of San Martín. School of Humanities)- September 2013

## In Schools and Libraries

I am often invited to schools or libraries to chat with children and adults, to talk about my work, share readings, or do workshops.

## A School and a Mural

*Mural at the school Especial 516 in La Matanza, Buenos Aires.*

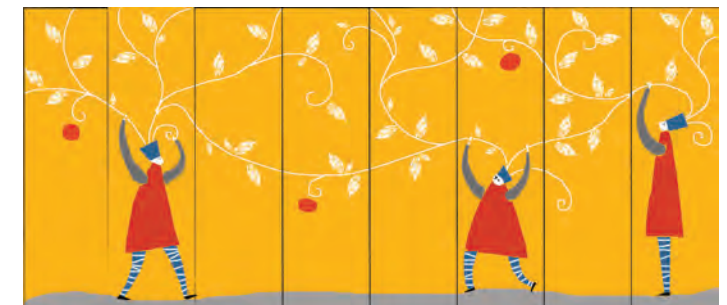
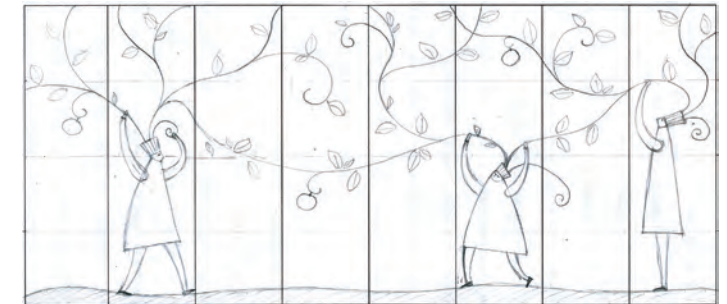
They invited me to their school. A public school for differently abled kids, in 2012.

The humanity of the director and teachers, the passion and creativity with which they impart their knowledge, made me fall in love. We created a very strong bond during our meetings inside and outside of the school.

This mural, designed by me and painted by a team, was a part of what we shared.

Afterwards, as a gift, they gave me this video of the day's work:

[https://www.youtube.com/watch?v=og\\_-Au-QRGEs&list=PLNI--6CIUHC0upF3skfatfoZn-pl7hwkSB&index=8&t=2s](https://www.youtube.com/watch?v=og_-Au-QRGEs&list=PLNI--6CIUHC0upF3skfatfoZn-pl7hwkSB&index=8&t=2s)





## AWARDS AND DISTINCTIONS

- 2025 - Fundación Cuatrogatos Award (EE.UU., Miami)** for *Los mocos de la furia*, Siglo XXI Ed., in the “Editorial Rescue” category.
- 2024 – First Prize of the Independent Publishers Support Program for Children’s and Youth Literature, awarded by the National Arts Fund**, granted to the publishing house Mágicas Naranjas for the project *Siembra* by María Wernicke.
- 2023 - ADA, Asociación de Dibujantes de Argentina**, tribute as *Pencil worker*.
- 2021 - Astrid Lindgren Memorial Award 2022**, Candidate from Argentina.
- 2022 - Konex award, visual arts**, Diploma of merit, illustration category.
- 2020 - Contracorriente, Second National Prize for Children’s and Youth Literature, Argentina.**
- *Contracorriente*, winning book in the Children category, “**Los Mejores**” (“The Best) **Award Banco del Libro de Venezuela 2020**.
  - **ALIJA Award 2019, The Best Picture Book** for *Contracorriente*, Ed. CalibroscoPIO.
  - **Astrid Lindgren Memorial Award 2021**, Candidate from Argentina.
- 2019 - Mention, 10º Catálogo Iberoamérica Ilustra, México.**
- **Astrid Lindgren Memorial Award 2020**, Candidate from Argentina.
- 2018 - Cuando estamos juntas**, award as **The Favorites of the Readers**, in the High School category, organized by **ALIJA** (Association of Literature for Children and Young Adults of Argentina).
- *Cuando estamos juntas*, winning book in the Children category, “**Los Mejores**” (“The Best) **Award Banco del Libro de Venezuela 2018**. Mention in **Los Imprescindibles** (“The Essentials”) of the same entity.
- 2014 - Fundación Cuatrogatos Award (EEUU, Miami)** for *Papá y yo, a veces*, Ed. CalibroscoPIO.





- **ALIJA Award 2013, The Best Picture Book** for *Papá y yo, a veces*. Ed. Calibroscoopio.

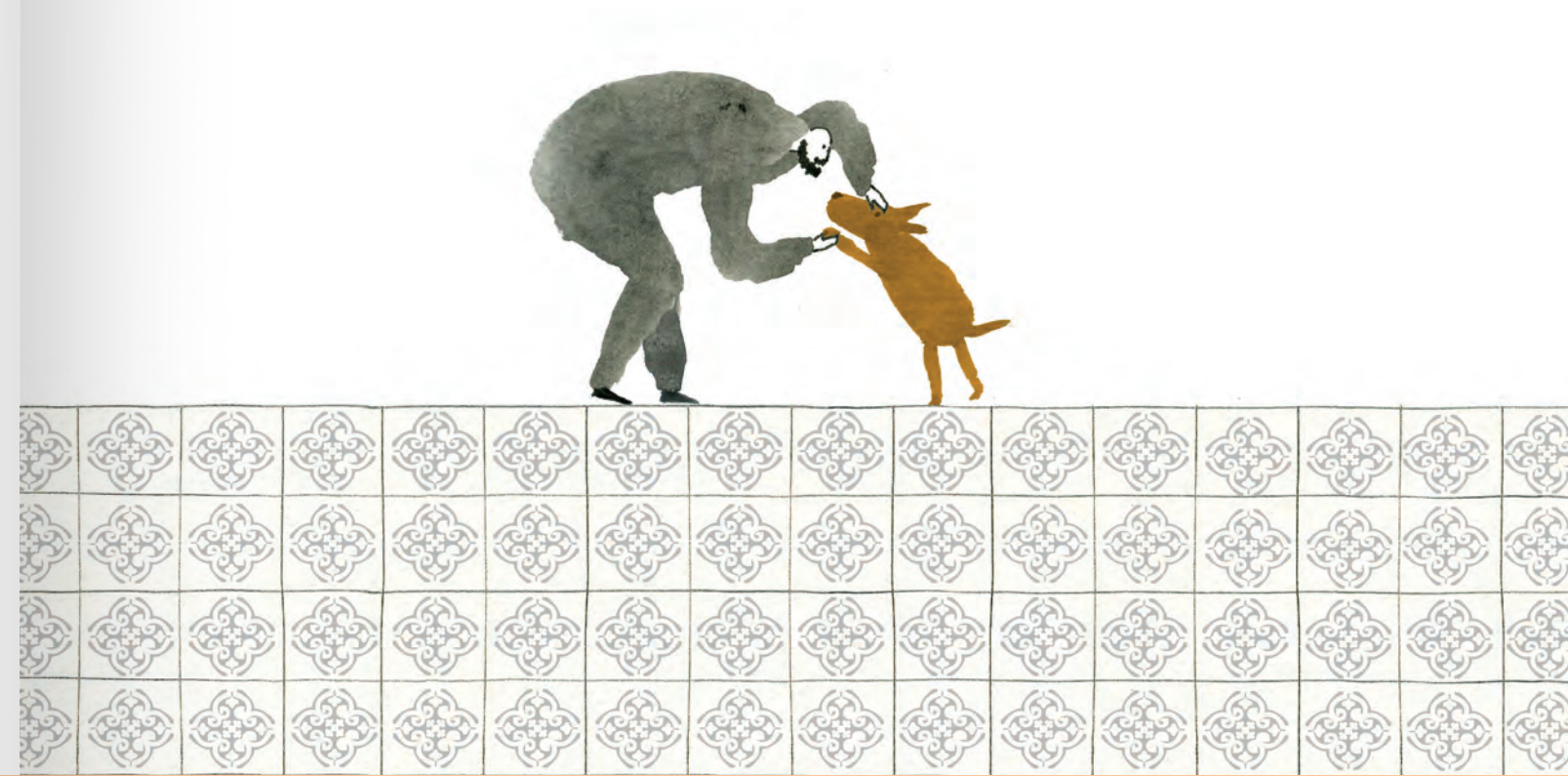
**2011 - ALIJA Award 2010, The Best Picture Book** for *Hay días*. Ed. Calibroscoopio.

- *Uno y Otro*, one of the 10 album books selected to represent Argentina at the **IFLA Congress** (The International Federation of Library Associations and Institutions), en Finlandia.
- **Highly Recommended Award** in the translation category, from **FNLIJ** for *Papai e eu, as vezes*. Ed. Callis, Brasil.
- **ALIJA Award 2010, The Best Picture Book** for *A man in his place (Un señor en su lugar)*.
- *Haiku*, selected for the **White Ravens 2011**, from the Internationale Jugendbibliothek, Munich.

**2010 - “La Hormiguita Viajera”** award to illustration, of the Madre Teresa de Calcuta library, La Matanza, Buenos Aires, Argentina.

- **ALIJA Award 2009, The Best Illustration** for *Rutinero*, Níger Madrigal (text), Fondo de Cultura de México and Fundación para las Letras Mexicanas.
- **ALIJA Award 2009, The Best Picture Book** for *Haiku*, Iris Rivera (text), Calibroscoopio
- **Grand Prize ALIJA 2009** for *Haiku*, Iris Rivera (text).

**2007 - ALIJA Award 2006, The Best Picture Book** for *Uno y Otro*. Ed. Calibroscoopio.





## THE JURY'S VEREDICT

### Review from **EL BANCO DEL LIBRO**

The best books 2020

Children's Literature Category

Maria Wernicke. *Upstream*.  
CalibroscoPIO Publishing House,  
Buenos Aires, 2019

Upstream is a picture storybook by Maria Wernicke where letters burst into the illustration and become waves, birds, rattlesnakes. Without a need to use a starring color, the author creates a river that runs, carries, irrigates, follows trails and brings words to life.

This makes it possible to meet a character that takes us from reading the world to reading letters shaped as animals, until we feel the need to discover and learn the written word.

Carmen Martinez

### The ALIJA Awards 2019

Picture Storybook Category: Upstream

Text and illustrations: Maria Wernicke

Lines of Sand Collection.

CalibroscoPIO Publishing House

#### The juries' verdicts

The pages of this picture storybook invite us to linger in a delightful black and white stage to discover its main character: a canoer who moves along the river, at nature's pace, through delicately created landscapes. The green color of his clothes makes him fuse together with the natural environment. In his solitude and lack of understanding, he travels reading tides and skies until She arrives, the one who shares "words that sound like water going downstream" to his ears. She brings him words with mate and bread; then, the words arise at night, shaking, disturbing, messing and averting the course of dreams and of life itself. The words grow inside the character until they make him change directions. The tension of the story is reflected in the illustrations through a heap of letters that move at the narration's rhythm, and form the river, the mountain, a serpent, the birds that peck at night. This work deserves to be lauded for its beauty, its subtlety, and for being a metaphor of the value of words that could suddenly invite us to live in other worlds. Upstream tells us that the desire to learn is not mandated but prompted by a warm feast of words when the least expected.



### DESTACADO ALIJA PICTURE BOOK 2013

Title: Dad and I, sometimes (Papá y yo, a veces)

Author: María Wernicke

Editorial: CalibroscoPIO. Buenos Aires, 2013.

#### The juries' verdicts

The author is able to capture the relationship between a father and his daughter -the shared perspectives and misunderstandings that make up their relationship- with great subtlety. The tone of the text plays off of the black and white illustrations, bringing to light subtle things, emotions, that which is written between the lines. Together, the text and illustrations invite the reader to infer/fill in the blanks. As is to be expected in a picture book format, the author achieved a good relationship between the text and the imagery. Wernicke is able to transmit the essence and the polysemy of her message through a skillful blending of three elements: the text, the main illustrations, and the third component, small pencil drawings made, presumably, by the girl. These child-like doodles offer a parallel story and reinforce the protagonist's wishes, desires and/or memories. "Dad and I, sometimes" (Papá y yo, a veces) is a book that asks to be read and re-read many times through...

### BANCO DEL LIBRO

When we are together (Cuando estamos juntas)

2018, Winners: children's books, original texts, reviews.

The ordinary things that happen every day are often underestimated, though interpersonal relationships are full of ordinary, everyday things. It's the culmination of those moments that make a relationship meaningful. The story of the teenager in this book and her mother is full of moments that might seem insignificant. The day the mother is imprisoned for fighting for her rights, the girl realizes how much she enjoyed being with her mother, and the value of each and every one of those ordinary moments. The subtlety of the story is moving and engrossing from the very first read-through. Austere in its use of language but not in the message it transmits, the text is accompanied by clean, delicate illustrations that simultaneously reflect the sensitivity and the strength of this mother-daughter relationship. It's a relationship where there is always space to chat -this time about human rights, freedom, and first loves.

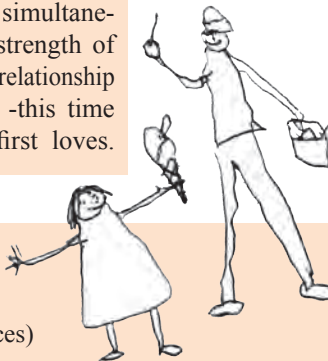
### THE 20 WINNING BOOKS

Fundación Cuatrogatos, 2014

Dad and I, sometimes (Papá y yo, a veces)

#### For those who are starting to read.

A picture book that tackles the bond between a girl and her father, as they inhabit a rich and dissimilar interpersonal universe. With a minimalistic and lyrical point of view, the piece underlines the value of the enriching moments they share together and the equally important moments where they favor solitude, seclusion, and introspection. The understated text and the black and white drawings work well to underline dialogues, expressive silences, discoveries, love, respect, and camaraderie.





# EXHIBITIONS AND CATALOGS

- 2021-** Selected in the Sharjah Children’s Book Illustration Exhibition, UAE.
- 2020** - Selected in the 11ª Catálogo Iberoamerica Ilustra, México.
- 2019** - Selected, Mention, in the 10ª Catálogo Iberoamerica Ilustra, México.
- 2016** - Selected to participate in the exhibition “Leaves” (“Hojas”), organized by the Larreta Museum. Buenos Aires, Argentina. Collective.
- 2015** - Mar Dulce Gallery. Sweet for me Sweet IV. Collective.
- 2014** - Selected by ALIJA and CEDILIJ, together with other illustrators, to represent Argentina as a Guest of Honor in the FNLIJ of Rio de Janeiro, Brazil.
- 2014** - Mar Dulce Gallery. Sweet for me Sweet IV. Collective.
- 2013** - Mar Dulce Gallery. Sweet for me Sweet III. Collective.
- 2012** - Selected in the Tercer Catálogo Iberoamerica Ilustra, México.
- 2012** - Invited to the exhibition for the 20 years of Le imagine della Fantasia, Sármade, Italy.
- 2011** - Selected for the exhibition and the catalog Il colore del sacro, Pádova, Italy.
- 2011** - El gato con Bote. Buenos Aires, Argentina. Individual.
- 2010** - Invited to be part of the Catalog and the exhibition Le Imagine della Fantasia. Sármade, Italy.
- 2009** - Invited to be part of the Catalog and the exhibition “Worlds to look” (“Mundos para Mirar”), The illustration in the books for Children of Argentina. Fundación OSDE. Buenos Aires, Argentina. Collective.
- 2009** - Selected for the Catalog and the International Exhibition of the Bologna Book Fair, Italy/Japan.



Tercer Catálogo Iberoamericano, 2012

- 2008** - Selected for the Catalog of Argentina Guest Country of Honor “ When cows fly...”, Bologna, Italy.
- 2008** - “From earth to heaven” (“De la tierra al cielo”) , Foro de Ilustradores de Libros para chicos, collective. Feria del Libro Infantil, Buenos Aires, Argentina.
- 2007** -“Hacia Bolonia”, Foro de Ilustradores para chicos, Feria del Libro Infantil, Buenos Aires, Argentina.
- 2007** - Selected to represent Argentina at the Biennial of Illustration Bratislava, Eslovaquia.
- 2006** - “Pasen y vean”, Foro de Ilustradores de Libros para chicos, collective. Feria del Libro Infantil.
- 2005** – ObjetOs. Buenos Aires, Argentina. Individual.
- 2004** - “De viajes y viajeros, Cortázar por el Foro”, Foro de Ilustradores de libros para chicos, collective, Feria del Libro Infantil y Juvenil. Buenos Aires, Argentina.
- 2003** - Dibujo Argentino, ADA, collective, Palais de Glace. Buenos Aires, Argentina.
- 2002** - “Quiroga X 81”, Foro de Ilustradores de libros para chicos, collective. Feria del Libro Infantil y Juvenil, Buenos Aires, Argentina.
- 2001** - Selected to represent Argentina at the Biennial of Illustration Bratislava, Eslovaquia.



## FAIRS, CONGRESSES AND WORKSHOPS

### 2024

- Lisbon, Guest of Honor City, Buenos Aires International Book Fair 2024. Talk “In which paths of words are stories told?”, alongside Ana Pessoa and Afonso Cruz. Moderator: Natalia Blanc.

### 2023

- As part of the 31st Conference for Teachers and Reading Mediators, talk “The image takes the word” alongside Isol, moderated by Luciano Saracino.

- “Integral Female Authors” Cycle - Organized by CEDILIJ, Center for the Diffusion and Research of Children’s and Youth Literature, as part of its 40th anniversary celebrations. Meeting with María Wernicke: “We read María with María”. Córdoba.

### 2022

- As part of the “Social Work Project (PTS) and Extension Project”, 2022 edition “Cultural Interventions around the Promotion of Reading and Art. Literature, Artistic Expression, and Mediation in Provincial Public Health Sectors”: Graphic intervention of a screen for a Health Center and meeting “Children’s Literature Books. The picture book as a genre. Writers, illustrators, publishers. Stories of experiences. Foundations and criteria”. Led by María Wernicke and Roberto Szmulewicz. Bariloche, Río Negro, Argentina.

- Participation in the Regional Book Fair of San Martín de los Andes. Presentation of the book Contracorriente, alongside Marisa Godoy. Talk on picture books, with both adults and children, at the 4 de Febrero Public Library. San Martín de los Andes, Río Negro, Argentina.

### 2021

- Curator of illustrated book projects for members of the Argentine Association of Cartoonists, La Plata branch.

### 2019

- Talk delivered at the Book Fair of Comodoro Rivadavia (Chubut Province, Argentina): “From writing to illustrating and vice versa”.

- Participant of the Children and Youth Conference “Jltanjáfora”, Mar del Plata, Buenos Aires Province, Argentina. Painted a door for the library.

-Talk delivered in the Contemporary Art Museum of La Plata (Buenos Aires Province, Argentina): “Decisions”.

- Participation in the XI Poetry Festival at School. Together with Guillermina Weil, workshop for the group of Fines 1, Delta of the Río de la Plata, San Fernando, Buenos Aires.

### 2018

- Posadas Education Counsel, Province Misiones, Argentina. Closing at the province’s Annual Capacity Building for the Provincial Literacy Plan. Workshop “Something to Tell” and presentation “Between the image and the word”.

- Fourth Meeting on Reading and Writing in Bariloche, Argentina. Two presentations “Decisions” and “Words and images”.

### 2017

- National University of Patagonia and the Secretary of Culture of Rada Tilly. Lecture “The Magi’s gifts, a gift for me”. Workshop on reading images “Endless readings”.

- ALIJA-IBBY meeting at the Buenos Aires International Book Fair. Panel “All in one”.

- FILBITA, Buenos Aires. Panel “Reading for children”.

- Workshop for artists of the group “Allá ellas”: “Storytelling through images and its poetics in the picture book”. Buenos Aires, Argentina.

### 2016

- CILELIJ, III Ibero-American Congress of Children’s and Youth Language and Literature, Mexico, DF. Illustrator’s panel discussion, with Cica Fittipaldi and Manuel Monroy, coordinated by Mauricio Gomez Morín.

- Meeting on Literature for Children and Teenagers “Illustrated Eye”, CIDELIJ, Córdoba. Hands on meeting working from lecture. Stroll through the Outstanding ALIJA awards.

- Meeting at the Teacher Training Institute Juan B. Justo. “Reading images”.



## 2015

- Rio Grande Book Fair, Tierra del Fuego, Argentina. Lecture “From the word to the image”.
- Resistance Book Fair, Chaco, Argentina. Lecture, “From reader to illustrator”.
- Virtual exhibition “The narrative in the images” during the course “About illustration” taught by Antonio Ventura. Emilia Institute of Sao Paulo, Brazil.

## 2014

- Junín Book Fair, Buenos Aires. Presentation for children “What is illustrating?” - Fortín de Gainza Library, Santa Regina, in the General Villegas municipality, Buenos Aires. Presentation and workshops for children.
- Abracuentos Association. Lecture “What are we reading when we read?” and workshops for children.
- 4th International Literature Festival of Córdoba (4o Festival Internacional de Literatura de Córdoba). Lecture, “About the job of an illustrator”, and workshop for parents and children “without pencil or paper, everyone draws”.
- IV LIJ Symposium (IV Simposio de LIJ) at the University of Buenos Aires. Semi-Plenary Session “Illustrators talk about their work”: Nicolás Arispe, Claudia Legnazzi, María Wernicke, coordinated by Flavia Krause.

## 2013

- Conversations in the Footnotes (Conversas ao Pé da Página), Sao Paulo, Brazil. Workshop for illustrators and visual artists, and panel “Livros que apostam nos leitores” with Odilon Moraes and Eva Furnari.
- IV Mercosur Symposium of Children’s Literature (IV Simposio de Literatura Infantil del Mercosur), University of San Martín, Buenos Aires, Argentina. Panel with Istvansch and Daniel Roldán. Exhibition “A reading without title”. Link/spanish: <http://mariawernicke.blogspot.com/2013/09/iii-simposio-de-literatura-infantil-y.html>





## 2012

- FLIPORTO, VIII International Literary Festival of Pernambuco (VIII Fiesta Literaria Internacional de Pernambuco), Olinda, Brazil.
- Participation in the 22nd Conference for Teachers and Reading Mediators. Panel: “Authors and more: the artist and the promotion of reading”, alongside María Inés Falconi and Luis Pescetti, coordinated by Griselda Gálmez.
- Professional Meetings during the International Book Fair, Miradas cycle. Lecture “Book Cooks”
- Córdoba Book Fair, Argentina. Together with Lilliana Menendez “What images tell us”.

## 2011

- 5th Festival of Children’s Books in Bogotá (5º Festival del Libro Infantil en Bogotá), Colombia’s Chamber of Books. Panel with Pablo de Sanctis and Daniel Rabanal, coordinated by Eliana Pasaran.
- 16th International Forum for the Promotion of Books and Reading (16º Foro Internacional por el Fomento del Libro y la Lectura), organized by the Mempo Giardinelli Foundation, Resistencia, Chaco, Argentina.
- 5th Virrey del Pino Fair, La Matanza municipality, Buenos Aires, Argentina. Workshop with children.

## 2010

- Córdoba Book Fair, Argentina.
- Jitanjáfora Meeting on Literature for Children and Teenagers, Mar del Plata, Buenos Aires, Argentina. Workshop with children, interview, and presentation with Iris Rivera.

## 2009

- 7th Reading marathon, Leer Foundation (Fundación Leer).

## 2008

- D. F. Sarmiento Library. Workshops with children in schools and libraries within the General Villegas Municipality.

## 2007

- Invited by Mandrágora Group (Grupo Mandrágora). Workshops with children in the Children’s Soup Kitchen. Collage workshop at the Eva Perón Home, with children between 6 and 12 years old, deprived of parental care. Talk “My work between image and word,” for students in the Literature program at the University of San Miguel de Tucumán. San Miguel de Tucumán, Tucumán, Argentina.

## PARTICIPATION AS A JURY

**2022** - 1st National Prize for Children’s Stories “Nuestros Parques Nacionales (Our National Parks),” organized by Parques Nacionales (National Park) and the Mariano Moreno National Library.

**2018** - My first trip to Bologna 2019, organized by ADA. Pre-selection of contestants.  
- 5th contest for stories written by children “Who turns off the stars”.

**2017** - National Award for National Illustration, Uruguay.

**2016** - ALIJA Outstanding Books, Association of Literature for Children and Young Adults, 2015.

**2013** - II Short Story Contest by the Telefónica Foundation. Stories written by children and teenagers.

**2012** - I Short Story Contest by the Telefónica Foundation. Stories written by children and teenagers.



## PRESS - INTERVIEWS

La Diaria, Uruguay. September 11, 2017

### Three languages

Interview by Rosanna Paveroni



Photo: Milagro Lagarejo

There is no need to introduce María Wernicke (Buenos Aires, 1958) within the field of children's and young people's literature. Not only does she have an extensive career, which includes dozens of books in which she illustrated other writers' texts, but also she owns an intensely personal voice as a comprehensive author, in a working line that started with *Uno y otro* [One and Another] (2006) and went on with *Haiku* (2010), *Papá y yo a veces* [Dad and I, Sometimes] (2010 in Portuguese, 2013 in Spanish), *Hay días* [There Are Days] (2012) and *Cuando estamos juntas* [When We Are Together] (2016). She has come to Montevideo to participate as a member of the jury in the 4th Illustration of Children's and Young People's Books Award granted by the Ministry of Education and Culture. She has also given a talk about one of the latest books she illustrated, *El regalo de los Reyes Magos* [The Three Wise Men's Gift] (2016, written by O. Henry, that is the American writer Sydney Porter), which won the ALIJA Award as the best editorial work. The interview for La Diaria was a relaxed conversation in which also Mercedes Calvo (writer), Natacha Ortega (artist) and the hostesses of Espacio Dinámica, the company that distributes Wernicke's books in Uruguay, took part.

**You came to Montevideo as a member of the jury of the Illustration of Children's and Young People's Books Award. What's the importance of this kind of awards?**

I think it is amazing, because apart from the economic aspect it is an honor that implies support and incentive. It's wonderful that it comes from the Ministry of Education and Culture instead of being something made up by an editorial house. This should happen in every country. In Argentina we haven't achieved this yet: ALIJA\* grants a number of awards every year -one of them is for illustration- but

they are only for published books. This Uruguayan award, on the other hand, evaluates narrative ability: the candidates have to submit three to five illustrations of the same size and a narration must arise from the images. Image, quality, technique and originality are assessed as well as narration, which is crucial because otherwise there is no illustration.

**Besides, you gave a talk about *El regalo de los Reyes Magos*, which was given the ALIJA Award as the best editorial work. This book, like most of your work, was published by CalibroscoPIO.**

Judith [Wilhelm, director and editor of CalibroscoPIO, together with Walter Binder] offered me that text but I didn't feel comfortable with it. When she summons you, it implies "I give you this text, do whatever you want." In fact, I worked on that book on my own, without sharing anything at all until I thought I had something. I told her, "This is going to be the path". But then I retraced my steps and started all over again. It was a very long process. Usually, when Judith and Walter give me a text to illustrate I don't share my process with them. We don't start to work together until my proposal has been fully outlined. A change might arise but not a big one, just a little thing because I'm also in charge of the design, I work with the whole book. The only thing we agree on, from the start, is the format. We have known each other for many years now and they fully trust that something good will come out. With other editorial houses, such as Planeta -which has recently edited two books by Guillermo Saccomano, *El nene y la sombra* [The little boy and the shadow] and *El nene y el piojo* [The little boy and the louse] and there will be a third one- I asked them not to be in touch with them while I was working on it and I told them that if they trusted me I would deliver them the finished book. They trusted me and I did what I had promised: I worked on these books for one year. On the whole, my sketches don't show much, they are notes I make for myself. They are really minimal, like scrawls. The thing is I don't like to be subject to any assessment. I don't stand it since it makes me become jammed. Now I can work this way because I've done this job for more than 20 years. The process was always the same: you submit the sketches to be assessed, they ask you to make some changes, you make a new sketch then deliver it and finally make a first original. After delivering it, they approve it, it comes back to you and then you can go on with the book. All these comings and goings stiffen me, make me feel beneath something because the editor has the final say and this takes away all the strength I may have as the image creator, as the author of a new narrative that accompanies the written words.



**Now you have a trajectory that allows you to work more freely.**

That's right. My work grows as it progresses and I might reach half of the book—in general this happens even with the originals- but then something unexpected, unplanned, something I read in my own images appears and takes me again to the beginning. Sometimes it is something I can incorporate without discarding the entire previous original, but once I remade a book three times until I was satisfied. Poor editors! On that occasion I had submitted some sketches and after long discussions about the main character they were approved. I made the originals but when I was going to deliver them I changed my mind and remade the whole book in three days. When I went to deliver it, I took a CD containing the new version: the narration was the same but the aesthetics was entirely new. When I got into the editorial house I told the editors, "I must tell you that this is not what you saw before". They couldn't believe it. When they saw my new work they said, "Great! This is Wernicke!" Subjecting myself -that's what I feel when I have to submit sketches- makes me feel terribly insecure because I depend on someone else's approval instead of my self-criticism and I need my self-criticism because it allows me to remake my work if I think it is necessary. When I was working on El regalo de los Reyes Magos I had three different beginnings but then I abandoned them. I sent the first one to the editors, only some images. They were happy with them and so was I but then I got stuck and I couldn't go on because I was hardening something I liked very much... Then I told the editors, "I warn you. I don't think this is the same you saw before." Oh... Disappointment. I was the first one to be disappointed because I hadn't been able to do what I wanted.

**You have a very recognizable style, although your work is extensive and diverse.**

If you take a look at my books you will notice that they show an ever-changing aesthetics but there is something... It is me. That's it: in the end it's me testing if I can be different or if I can be the many persons inside me. One text is different from another one; illustrating one's own texts is different from illustrating those written by others. Take the material or the colours for example: they are related to the feelings awoken by that text. However, when I create my own books written text, design and images are at the same level; that is to say, the three languages are equally important. Nevertheless, I alternate them: sometimes I emphasize the words, some other times the image.

**In your work, text and illustration are intertwined: it's not possible to imagine one separated from the other.**

Iris Rivera and I worked together on Haiku, a text that I didn't know and had already been published in a magazine. The difference with other texts is that here we worked on our own: the contract appeared later, when we had already finished the project the way we liked. Iris is a very generous woman and we met when we started working on this text. It was fantastic because there was a real exchange between us and we set our own pace. It was almost as if I was the writer and Iris was the illustrator because we were flexible, we gave each

other enough room to make exchanges: we never paid attention to things like "this is my image" or "this is my word". The project was growing as we were carrying it out. We listened to each other a lot.

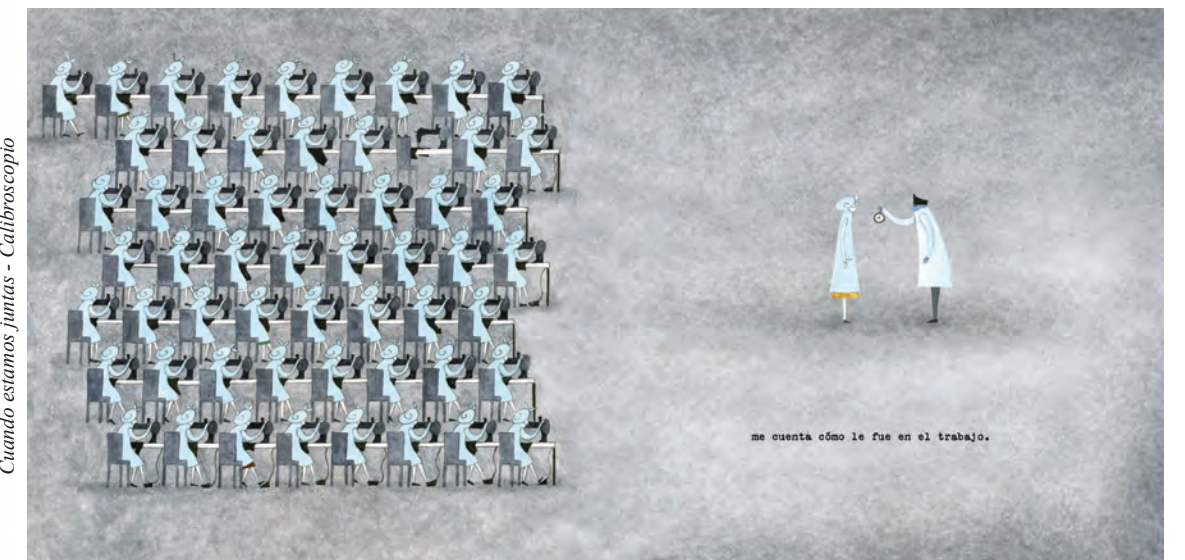
**You also worked with her on *Quién soy. Relatos sobre identidad* [Who am I? Tales about Identity] (2013), a collection of stories about missing and recovered grandchildren.**

Yes, but on that occasion we worked separately. She met Jimena Vicario, who told her the story, but I didn't want to get in contact with neither of them because I felt that Iris had written her text based on that encounter and I didn't intend to illustrate literature but real life. I didn't want to see photos or anything else. I just wanted to work from my own experiences. The dictatorship is something that I lived through; I wasn't a five-year-old girl in those times, I was an adolescent aged seventeen. As for *Quién soy*? I wanted to feel from that text and from my own experience. And it was very, very hard and quite moving. After illustrating that text I could start talking about things I had mentioned only to very few people. It was the same for everyone who worked on that book. I used to go along with Istvan [Schritter, Istvanch] to search for material for his illustrations and we couldn't stop talking about the shock it inflicted upon us and how difficult it was to illustrate the stories.

**That subject matter also appears in *Cuando estamos juntas*.**

When I was an adolescent, long before I became an illustrator, I used to write all the time and I took seriously my notebooks. I wrote and wrote. I have some writings from those times that are related to *Cuando estamos juntas*, but back then I didn't even imagine that I would illustrate or make a book about that topic one day. The dictatorship was a subject matter I had talked very little about. It scarred me for life, to the point of feeling that there are things that I can't really talk about with anyone. I must know who I am with to do it. I was left with the muting syndrome. I'm still paranoid about not knowing who is beside me, so I won't speak my

*Cuando estamos juntas - Calibroscoopio*



mind openly. It's a fear that marked a whole generation. I became aware of how much it had affected me when I was working on the story in *Quién soy?* I was over fifty by that time and the facts it tells happened when I was seventeen. That book meant beginning to talk and that's why I dared to tell the *Cuando estamos juntas* story and to tackle a political and social topic that is part of my life: the union struggle.

**Before *Cuando estamos juntas* you had published *Papá y yo a veces*. Both are characterized by their conciseness, by a very strong (and at the same time subtle) style.**

It turned out to be a trilogy but this was unplanned. As one book and then another and another one were coming out, I said to myself "I'm talking about the same things, I'm walking on the same ground." The books were, in chronological order, *Papá y yo a veces*, *Hay días y Cuando estamos juntas*. When I was writing *Papá y yo a veces* I didn't even imagine that there was going to be another book with the same format, the same typography and a similar language. The text it is based on is, in fact, something I had been writing about throughout 30 years. Six years before it became a book and was published, I was in a congress with Iris –we had already made Haiku- and she asked me, "What are you doing these days?" "Well, I'm trying to write about Death", I said. She looked at me and told me with a look of disgust, "Death? How's that? Is it like writing about 'How to brush your teeth'...?" She mocked me. When I could finally organize my thoughts about the feelings and experiences that had marked me and were whirling around in my head, I realized that there was something I wanted to tell and it was just talking about life. It was something very personal, very intimate that I had been writing about for ages, since my father [Enrique Wernicke 1915-1968, a remarkable writer] died. My Dad died when I was ten but all the same he marked me deeply because he was a passionate man who loved nature, plants, animals and I had had experiences before he died that made a difference in my life. I wanted to talk about that: life, not death. In the other two books there is also this existential thing. I won't say they are autobiographic but they have a common root that is in my memories and in deeply sensed things. I appreciate it when people tell me that I managed to convey something in a very powerful way, because at the beginning your writing is normally too wordy and you try to prune it, to leave only the essence, free from ornaments. It's all about searching for the right word, the right image, about getting to the reader with something, not distracting them. The search is not exactly for beauty but for what I want to tell, for the core of it.

**In *Hay días*, silences touch us more than the text or the illustrations. When the little girl says, "Mum" -in the first scene- and you turn the page and there is nothing but the mother, the "listening" scene is impressive**

That atmosphere is very important to me. That's why I choose so much blank, the way I handle the space. Now I'm giving a workshop in Buenos Aires to two young illustrators who want to work on writing in relation to the image. When I find myself talking about commas, semicolons and final stops I realize how much of that punctuation, which I fully respect, I take to the image. It was my mother [Rosa Dror Alacid], one of the best writers and proofreaders, who marked me in that aspect. I've learnt a lot from her. *Cartas a Enrique* [Letters to

Henry] is her only book but whatever she writes is impeccable, wonderful. I've learnt more from her than from my Dad. I didn't learn from him, I just read his work. But ever since I started to believe that what I was writing could become a book, my Mum would come very carefully and respectfully, with a black pencil and an eraser in her hand, to suggest and explain: she would correct my work and gave me all the possible options. You can imagine how respectful and careful she must have been to do it with her own daughter, since I would tell other people that corrected my work to go to hell. She tried to take care of me and, above all, not to block me. I consult her and check with her everything I do, even at present.

### How did you begin writing?

I studied Fine Arts for a year when I was seventeen. In fact, at the beginning I disowned my writing because my Dad was a writer, mi Mum was a writer and a magazine editor, my house was full of books and when I was a child I would say, "I'm going to be a painter" or a dancer, or a butcher or anything else, but not a writer. Anyway, when I was six my Dad gave me a mini typewriter, which was a replica of the first ones. I wrote my first short story at that age. Both my parents were typing all day so it was a wonderful toy for me. After that, I wrote nothing. It was only drawings, drawings, drawings. And I didn't read either. I didn't like reading, it bored me. Besides, I didn't like old books: there were lots of old books at home. I wanted new books. Whenever they gave me a book they told me, "When you finish this, we'll give you another one." I would read the first page and the last one and I would say "That's it", because what I really liked was the smell of new books, not reading them. I started reading when I was older, when I was an adolescent, around seventeen. I read poetry, science fiction, crime stories. I didn't want to have anything to do with books... and here I am.

*Papá y yo, a veces - Calibroscopio*





## LEEME UN CUENTO [Read me a tale].

Online magazine. December 11, 2013  
By María Fernanda Macimiani

María Wernicke illustrated the short story ¿Sabés Athos? [Do you know, Athos?], in ¿Quién soy? [Who am I?], a book published by Calibrosopio Editorial House.

We can say that the content of this book is really valuable because we know the writers and artists who worked on it. We also know that each story is based on true, painful and delicate facts and on a character that inspired the author.

María, what can you tell us about the aesthetics of the book, how these topics are told to children by using images?

First of all, I would like to say something about your question. The writers were not inspired by a character, they created characters from four people's true life stories. On the other hand, I was inspired by the characters that Iris had created. Although I knew that the story was based on true facts, I decided to approach it as a literary tale. And the other illustrators did so, I suppose.

The aesthetics of the story that I had to illustrate arises from what it made me feel, its atmosphere, its characters. I don't wonder how I can tell any theme, I just let it touch me, go inside me and then I illustrate, although in this case it was quite difficult because the story shocked me. Anyway, I tried to work on this text, as I usually do: following my feelings and using the tools I have to tell something: forms, the characters' attitudes, colours. I use them to transmit emotions.

¿Quién soy? is a book addressed to children and adolescents which portrays a moment of our country's history that is difficult to explain, a period that we can't forget, a wound that has scarred our people. How do you feel as a participant of such special project and as a member of a team of outstanding professionals in the field of children's and young people's literature?

I feel proud and thrilled. We knew one another before working on this project but now I feel that this team has become a place of belonging.

Yours is a very personal art, your work speaks without words and I can see this in every book that has your brush strokes. ¿Do you think that there are certain themes that can't be dealt with in books for children? Why did you choose to illustrate this kind of books?

I don't think that there are themes that can't be tackled with children. I do think that you must know how to do it. I couldn't generalize, either. I just illustrate, draw, but I don't know who will enjoy or relate to them or how old they will be.

I started illustrating -not drawing, because I had done it since I was very young- after I had fallen in love with the illustrations from some books I used to buy for my daughter. That's why I wanted to illustrate stories and make books.

I didn't exactly choose to make drawings for children, I actually chose the holder: books, books that I wish were for everyone.

*This is part of an article written by María Fernanda Macimiani, who is the editor of Leeme un cuento [Read me a tale], an online magazine to promote the reading of children's and young people's literature and the e-newsletter "Barrilete de poetas y cuentos" [Tales and poets' kite]. This tribute to 30 years of democracy in Argentina is based on two books by well-known authors which was recently published, with the permission of these writers and the editorial houses..*





## 1 Are there any art period or style has influenced you? And how would you describe your creating style?

As I don't have any formal education in Arts, my approaches were sloppy and incomplete, so I can't talk about periods. I think that everything that surrounds me (music, people, books, etc) now and in my past (especially in childhood) left marks and influenced my way of seeing, doing, living. Surely the reproductions that were hung on the walls of my childhood home of Bosch, Van Gogh, Modigliani, or art books, or certain objects, are part of my influences now.

Many of the things that appear in my work I can't exactly explain where they come from. I remember the first drawings I exhibited: most of them were characters and landscapes that seemed to came out from postwar Europe. To this day I can't explain why I imagined those characters or from where they come: they just did.

It's hard to speak of "my own" style, if I can call it that way... it has varied a lot through the years. And here I can see influences from different eras and styles. I studied just a year in the Fine Arts School, then I made practices on workshops and later I started working in advertising. This introduced me to different ways of doing my job, but when I started to draw thinking in illustrated books, the materials I used were more similar to the ones used in publicity, than the typical ones used in large formats and with easel: Rotring pens, pencils and inks, materials that I saw in drawing books at that time too.

There were two Argentinean illustrators who I followed close, and from who I learned and I wanted be like: Saul Oscar Rojas ( <http://www.sauloscarrojas.com.ar/> ) and Nora Hilb ( <http://www.norahilb.com.ar/> ). I wanted to learn from the freedom of Oscar's drawings, which had a strong plastic component, very unusual in children

books at the time, and the neatness and sweetness of Nora's drawings and characters. I learnt a lot from both of them and they clearly influenced my first steps in illustrated children's books.

As I said before, it's not easy for me to define my style, but I see myself in every project that I have made, and although sometimes I don't like what I see, I know that there is a part of me in every single thing I have created.



## 2. What material, tool and techniques did you use and why you choose that? Usually, what's your flow path for your works?

It depends on the book that I am about to start. If it is an assignment, I choose the material depending on how the reading makes me feel. I work a lot with aqueous media: gouash, watercolor, ink and walnut (scales diluted with water, used to dye wood). I discovered this technique by attending to Os-

car Rojas' workshops, and it has become one of my favorite materials. But I have integrated tempera (especially for seals), acrylic, collage and sometimes oil. As with these last materials I work slowly, and delivery times are often short, I can't use these techniques as much as I would like to. But luckily I have had in the past, and in the present as well, the chance to work to my liking.

When the "Fondo de Cultura Economica" assigned me to illustrate "Rutinero" – a poetry book by Niger Madrigal- I was given enough time to do it and that allowed me to work entirely in collage technique. I had discovered collage when I used it in "The poet and the sea" -a personal work to be published this year in Spain by Editorial Kalandraka- and I had really enjoyed working with that technique.

When I am assigned a work, I always read it several times. Already in this first approach to the text, many climates, situations, and even characters start developing in my mind. As I like carrying the text with me, and I also like having it on paper, I print it and right there in the margins, I start writing notes, making small drawings, things I'll later use to continue sketching. I usually sketch the whole book in one or two A4 sheets in tiny pictures, with no details, to see the pace of the entire book. I don't like working with very finished sketches, so I try not to do so. Even sometimes I'd prefer not to sketch and move from small drawings directly to the final version. In the case of "Rutinero", I worked with the collage technique so I made only small sketches, where you could see the figure and the spatial management. Then I set up a color palette with the papers that I was going to use in these collages and then, once the editors approved the sketches, I went directly to the originals. When I am working in a personal project, where I write the text and images, the images sometimes are the starting point. But in any case, I do a storyboard of the whole book to see the number of pages, format, and the rhythm.



3. **We found lots of your personal works present poetic atmosphere, and your educational works present childlike joy. What’s the difference between personal and commission works? Could you share your aesthetic or philosophy about your work?**

In order to explain this better, I have to tell you more about my start in the world of illustrated books. Long before to imagine that I could be an illustrator, I created a character named Lu, and I made some small stories of five pictures, without words about him. After a while I went to a publisher to see if they could be interested. The editor particularly liked them, but didn’t want to edit the stories because she thought that it was going to be very difficult to sell a book without words. In return, offered me a book to illustrate: “Once upon a time there was a dolphin ...” and it was my first book. I worked with a similar style I had used with Lu, my character. Since this book, I was requested a new one. This time it was an educational book for six year old children, attending to first grade in primary school. In this case, the editorial gave me all the indications about the type of characters, spaces in which to handle, what to illustrate, the colors to use, even the humor. Those were more than 100 pages of drawing were everything was set. With this book I learnt to adapt to instructions, to run with the times and satisfy the need of a publisher. I would say it was an intensive learning! Since then, almost all the works I started to receive were ruled. I worked that way for years, adapting myself and satisfying. But with none of these books I learnt how to make my own interpretation of a text. Moreover, that idea wasn’t in my mind at all!

On one hand, this kind of job gave me what I call “craft” and on the other hand, for a long time this stunted my creative possibilities. I felt proud of my good performance, I felt like good “doer”, but didn’t feel the pride I felt years before when I worked on a book with absolute freedom.

It took me a lot of time to pluck up the courage and start looking for something else, in part because I was terrified of losing those jobs. If I changed maybe nobody would want to work with me, and in part the lack of guidelines, the very idea that anyone could tell me what to do, or conversely, to give me complete freedom, made me panic, caused me a tremendous insecurity.

Five years after the first books, I went into crisis and began to do my own books. During those years I had started to participate in the Forum of Illustrators, where we shared lectures, papers and books with many colleagues, and it was there where I started to look at drawing books in another way, and to discover how much you could put yourself in a book as an illustrator, both in shape and in the interpretation of a text.

At the moment, I do both things: I work with specific orders in educational books and I do my own books, and when I work for somebody else, the only requirement has to be to work with freedom, expressing myself as an artist. Even this year, I illustrated a poster for the International Gathering of Storytellers and the cover for the anniversary edition of the magazine Culture LIJ (Culture LIJ- Children’s Literature). While I am deeply drawn to poetry -and this is evident in many of my personal works- I consider that I’m still open, searching, and that in each new text I can discover more of myself.



4. **Please talk about your personal works “A man in his place”, what imagery you try to show?**

This book, like all, has its own story. It came up from an image of a dream I had. This dream was entirely drawn, and I could see a man in a forest. When I woke up, I drew him so I wouldn’t forget him. Months later, I needed a card to exhibit with some colleagues in the Children’s Book Fair, and I used that image. A year later, this “man” was still going around in my mind, until I realized that the man had been walking “for” my dream. And this is how the book begins, with that image and the phrase “A man walks through a dream”. To say that there was an intention would close the book to an only interpretation, my interpretation. Though that was present while I was making the book, I think that what the others think will be valuable once it is published.

I can say along the book I played a lot with dreams and with questions I ask myself and never end up answering, so everybody will answer them differently: What place should people and things have? Is there a unique order for everything or each person finds its own order?

5. Can you share with us about your books One and Another one and Haiku? What are the stories about?

“One and Another one” was my first book album to be published, and it’s not similar to anything I had done before. Text and image go together, and the images allow us to read the text in many different ways. It’s a book about the rejection and acceptance of what is different. The characters are One, Another one, Everybody, Nobody and Somebody, but they are also pronouns... From this, I think many readings arise, even more than I imagined. The book begins: “One has his world.” “Another one has its own.” “Everybody knows that one day, One and Another one met.”

“Haiku” was the first book that I did with a writer working as a team, as a personal project of the two of us. We really wanted to do a book together. Iris Rivera, the writer, gave me several texts she had written for me to choose. Once I chose one, I worked a bit on my own, and then we gathered, so in that moment we started to



exchange ideas. We worked together both in words and image, giving our opinions and space for the other to narrate, so we wouldn’t overlap, but if it that happened, we look for new options. It’s a book about friendship, and the meeting of two cultures, very poetic. I love this book!

6. As an artist, have you been influenced by your own country Argentina? Would you please to share the difference condition of traditional and modern illustration style/form there?

Argentina is a big country, where cultural manifestations vary a lot, as it’s formed by natives and immigrants from different periods. I was born in Buenos Aires and I currently live there, located in front of the Rio de la Plata and The Republic of Uruguay, where people from different countries permanently disembarked and landed, bringing their own codes. I am not a sociologist or anthropologist, but I think that’s the biggest influence in different aspects of my life, not just in illustration.

No, I couldn’t tell the difference between condition of traditional and modern illustration style here. I remember I looked at picture books as a kid ... some of them where moralists and had pictures and stereotypical characters, but there were also other, with texts and images that left much room for imagination. I think this occurs today as well, and in any case, the big difference I notice are the means and the quality of the papers, printing and the offer variety.

The biggest difference I have experienced in the cultural aspect (and in life in general), had more to do with politics. I lived and saw great changes, since our country was governed for many years by military dictatorships. The return to democracy gave way to freer ways of doing and saying, and this was reflected in everything, movies, music, arts, and of course in children’s literature.

7. Which works is the most special or the most favorite for you? Would you please share the work and the reason as well with us?

Is impossible for me to choose, is as if I was asked to tell which of my children I love more. Each one is special for some reason. “One and Another one”, because with it, I managed to break the circle and begin my own production, “Rutinero” by the pleasure it gave me to do it and the freedom the publishers gave me, and also because it was the first poetry book I illustrated, “Haiku,” because it was the first done as a team, “A man in his place,” because it marked a new change and was the second book I did, and a proof that the first one hadn’t tired me out. And there’s more ... one that Callis (Brazil) will publish this year called “Dad and I, sometimes.” It was the last book I did (text and image), and emotionally, is one of the most important ones.

8. What’s your creating plan in the future?

To continue making books! And this year, enjoy the publication of several books I had made and were not yet published!



## BOOKS / AUTHOR - ILLUSTRATOR



**Uno y Otro**  
(One and Another one)  
CalibroscoPIO  
Argentina, 2006



**Un señor en su lugar**  
(A man in his place)  
Edelvives  
Argentina, 2009



**El poeta y el mar**  
(The poet and the sea)  
Kalandraka  
España, 2012



*Uno y Otro, fragment.*



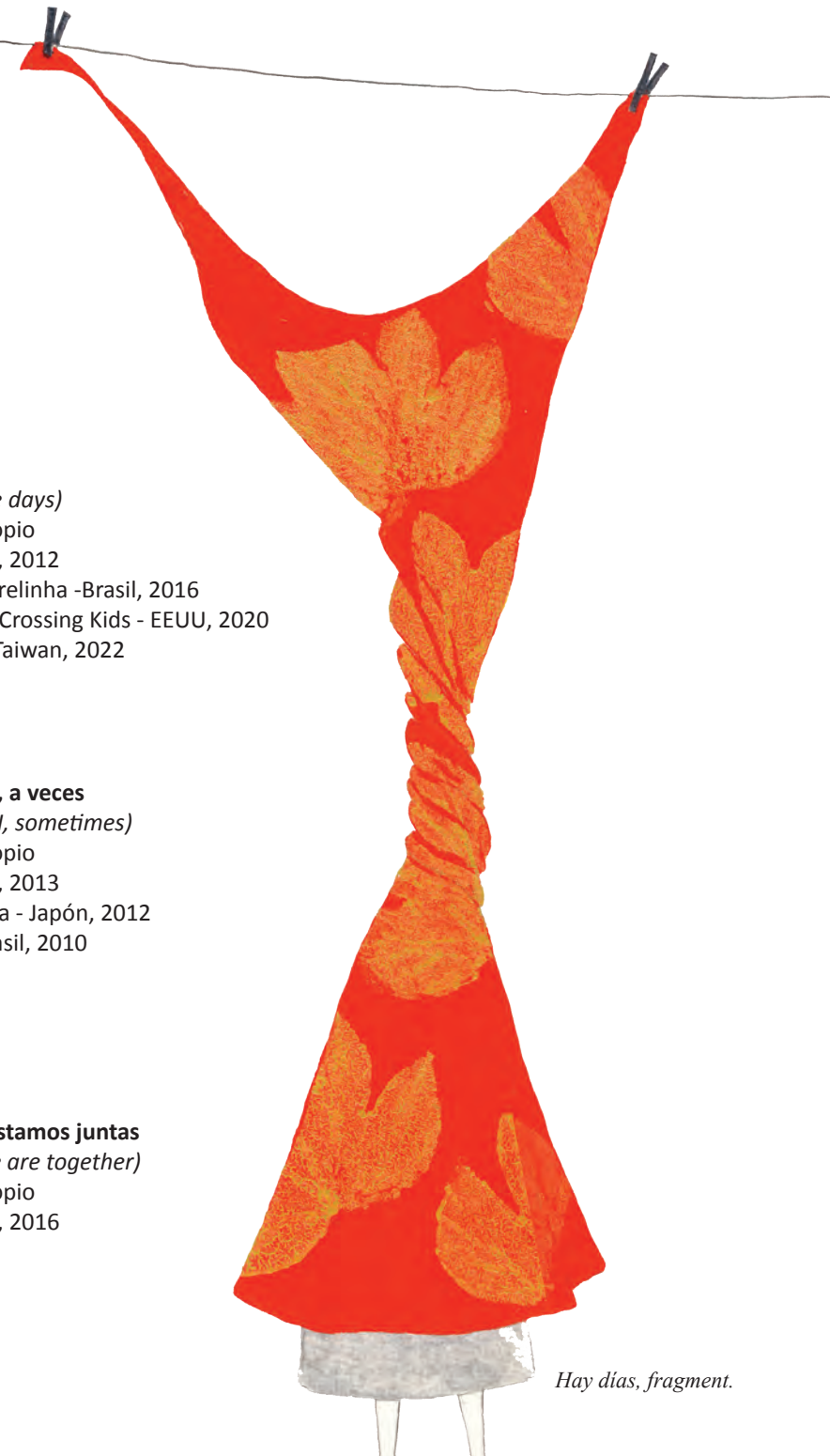
**Hay días**  
(There are days)  
CalibroscoPIO  
Argentina, 2012  
Casa Amarelinha -Brasil, 2016  
Amazon Crossing Kids - EEUU, 2020  
image3 - Taiwan, 2022



**Papá y yo, a veces**  
(Dad and I, sometimes)  
CalibroscoPIO  
Argentina, 2013  
Mitsumura - Japón, 2012  
Callis - Brasil, 2010

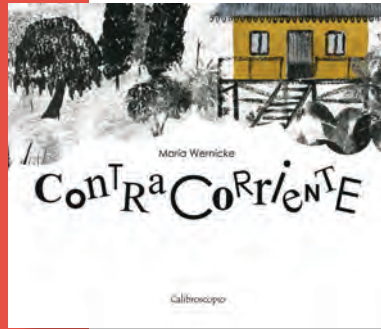


**Cuando estamos juntas**  
(When we are together)  
CalibroscoPIO  
Argentina, 2016



*Hay días, fragment.*



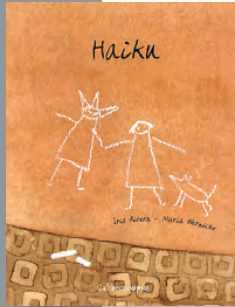


**Contracorriente**  
*(Upstream)*  
Calibrosopio  
Argentina, 2019





## BOOKS / COAUTHOR



**Haiku [Haiku]**  
Iris Rivera, texto.  
Calibrosco Ediciones, 2009. Argentina



**Cuéntame [Tell Me]**  
Pedro Villar, texto.  
Editorial Fineo, 2010. España





## BOOKS / ILLUSTRATOR



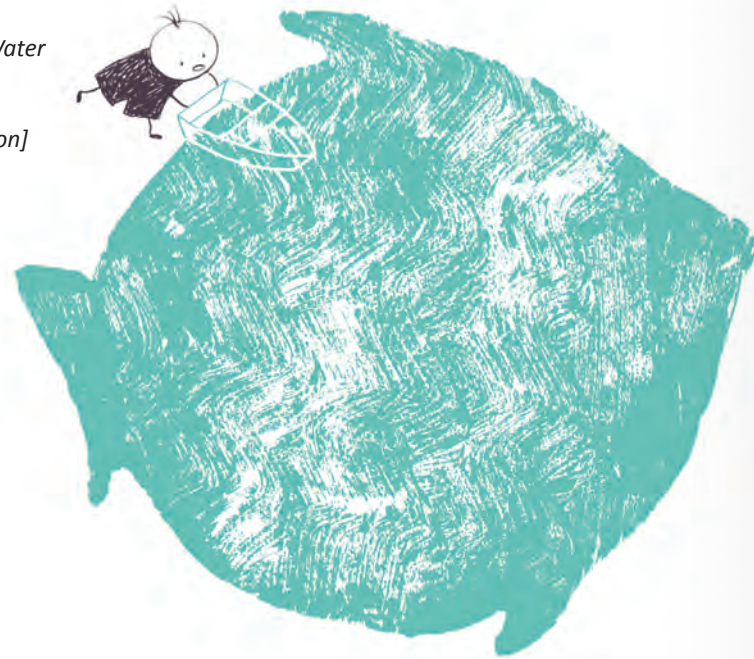
**Los mocos de la furia** [Boogers of Fury]  
Liliana Bodoc  
Siglo XXI, Argentina, 2024

**35 pirulines** [35 Lollipops]  
**Chicos y garndes dialogan con imágenes y palabras.** [Children and Adults Dialoguing with Images and Words]  
Taller azul  
Argentina, 2023



**Otra lluvia** [Another Rain]  
Laura Devetach  
Calibrosco, Argentina, 2023

**El niño que cargaba agua en el colador** [The Boy Who Carried Water in the Sieve]  
Manoel de Barros  
Colección Periquito [Parakeet Collection]  
Portaculturas, Argentina, 2022



**Tarareando con los pies descalzos** [Humming with Bare Feet]  
Verónica Parodi  
del Naranjo, 2021

**Ni tonto ni perezoso** [Neither Foolish Nor Lazy]  
Adaptación de un relato de Alberto Greco  
[Adaptation of a Story by Alberto Greco]  
Museo de Arte Moderno,  
Argentina, 2021







**Las etapas del día.** 50 años del Premio Bellas Artes de Poesía Aguas Calientes (1968-2018) [*The Stages of the Day. 50 Years of the Bellas Artes Aguas Calientes Poetry Award (1968-2018)*]  
Gabriel Pacheco, Jesús Cisneros, Roger Ycaza, Amanda Mijangos, M. Wernicke.  
Fondo de Cultura Económica, México, 2018

**Instrucciones para despertar una mariposa** [*Instructions to Wake Up a Butterfly*]  
Francisco Montaña  
Siete Gatos. Bogotá, Colombia, 2017

**El nene y el piojo** [*The Kid and the Louse*]  
Guillermo Saccomanno  
Planeta Argentina, 2017

**El nene y la sombra** [*The Kid and the Shadow*]  
Guillermo Saccomanno  
Planeta Argentina, 2017

**El regalo de Los Reyes Magos** [*The Gift of the Three Wise Men*]  
O'Henry, traducción libre de Eduardo Abel Gimenez  
Calibrosco Eiciones, Argentina, 2016

**El hombrecito de polvo** (*The Little Dust man*)  
Perla Suez  
Editorial Comunicarte, Argentina, 2015

**Longe** (*Far away*)  
Silvana Tavano.  
Editorial Salamandra, Brasil, 2015

**Quién soy**  
Relatos de identidad, nietos y reencuentros (*Who I am. Stories of identity, grandchildren and reunions.*)  
María Teresa Andruetto, Iris Rivera, Paula Bombara, Mario Méndez Istvansch, Irene Singer, Pablo Bernasconi y María Wernicke  
Calibrosco Eiciones, Argentina, 2013

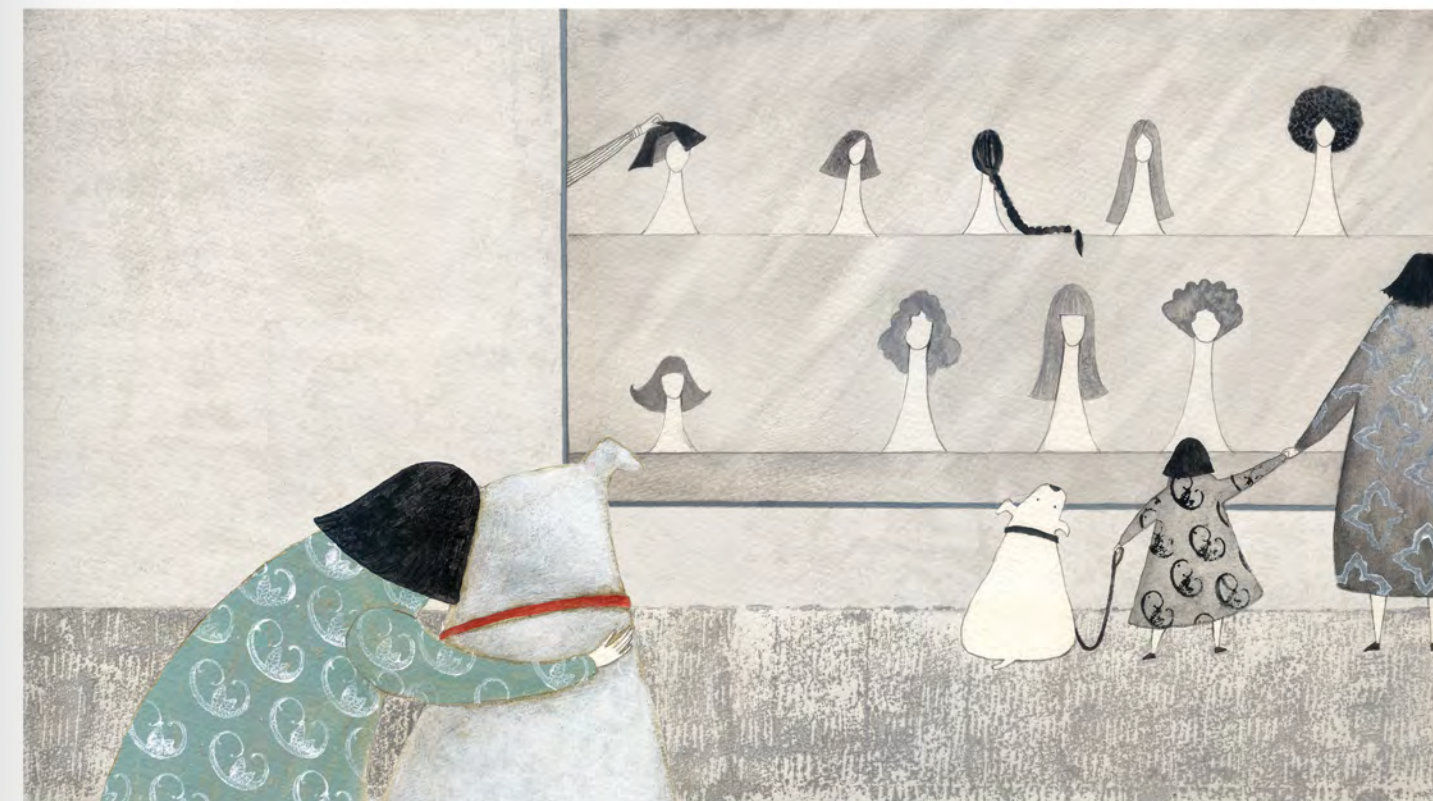
**El verano del potro** [*The Summer of the Colt*]  
Rodolfo Otero - Colección Azulejos  
Editorial Estrada, Argentina, 2013

**¿Dónde está?** [*Where Is It?*]  
María Cristina Ramos  
Editorial Macmillan, Argentina, 2012  
Ediciones Castillo, México, 2013

**Salute y la gaviota** [*Salute and the Seagull*]  
Lydia carreras  
Editorial La brujita de papel, Argentina, 2012

**El poeta de La Andariega** [*The Poet of La Andariega*]  
Javier Villafañe  
Editorial Eudeba para el Ministerio de Educación , Arentina, 2012

**Diez mil papelitos** [*Ten Thousand Little Papers*]  
Laura Devetach  
Editorial Eudeba para el Ministerio de Educación, Argentina, 2012







Gustavo Roldán  
Edelvives Argentina, 2011

Estrella Escriña Martí  
CalibroscoPIO Ediciones, 2010  
Better Books, Corea, 2016

**Sol de los amigos** [*Sun of Friends*]  
María Baranda.  
Ediciones El naranjo, México, 2010

**El flautista de Hamelin** [*The Pied Piper of Hamelin*]  
Pepe Maestro  
Edelvives España, 2010

**De onde tudo surgiu e como tudo começou  
(tudo, tudo mesmo!) [Where Everything Started  
and How Everything Began (Everything, Really  
Everything!)]**  
Lia Satz y Graça Abreu  
Editorial Moderna, Brasil, 2010

**El cazador de incendios** [*The Fire Hunter*]  
Iris Rivera  
Edelvives Argentina, 2009  
Edelvives España, 2009

**Cuidado con la osa** [*Watch Out for the Bear*]  
Laura Devetach.  
Editorial Sudamericana, Argentina, 2009







**Os Tres Cerdinhos** [*The Three Little Pigs*]  
 Editora Uno, Brasil 2009

**Rutinero** [*The Routinist*]  
 Níger Madrigal.  
 Fondo de Cultura de México, 2008

**Pájaro negro, pájaro rojo** [*Black Bird, Red Bird*]  
 Gustavo Roldán  
 Editorial Comunicarte, 2008

**Las pregrinas del fuisoyseré** [*The Pilgrims of Was-and-Will-Be*]  
 Ricardo Chávez Castañeda  
 Fondo de Cultura de México, 2007

**El regalo maravilloso** [*The Wonderful Gift*]  
 Silvia Shujer  
 La valijita encantada - Ed. Atlántida, Argentina, 2007



**La gran aldea** [*The Great Village*]  
 Lucio V. López  
 Colección Clásicos Elegidos -Editorial Longseller,  
 Argentina, 2007

**Sueño de barrilete** [*Dream of a Kite*]  
 Eladia Blázquez.  
 Interpretación María Wernicke  
 Colección Tango para Pibes, Ediciones Además,  
 Argentina 2007

**100 Cuentos para leer antes de dormir** [*100 Stories to Read Before Bed*]  
 Hubb Slabbers - Traducción de María Laura Serrano  
 Editorial Sigmar, Argentina, 2006



**Pico de cigüeña, trompa de elefante** [*Stork's Beak, Elephant's Trunk*]  
 María Granata  
 Editorial Sigmar, Argentina, 2006

**Bichito de luz sin luz** [*Little Light Bug Without Light*]  
 María Granata  
 Editorial Sigmar, Argentina, 2006

**Candelaria y los monstruos** [*Candelaria and the Monsters*]  
 Griselda Gálmez  
 Editorial Alfaguara Argentina, 2005

**Esmeralda y las frutillas** [*Esmeralda and the Strawberries*]  
 Griselda Gálmez  
 Editorial Edebé, Argentina, 2005

**La tierra** [*The Earth*]  
 María Espósito  
 Colección La Valijita Curiosa  
 Editorial Atlántida, Argentina, 2005

**Dinosaurios** [*Dinosaurs*]  
 María Espósito  
 Colección La Valijita Curiosa  
 Editorial Atlántida, Argentina, 2005



**Leyendas de audacia** [*Legends of Audacity*]

Edgardo Sanabria Santaliz  
Editorial Alfaguara Puerto Rico, 2004

**El ruiseñor** [*The Nightingale*]

Silvia Shujer sobre el texto de  
Hans Christian Andersen  
Colección Libros de La Valijita  
Editorial Atlántida, Argentina, 2004

**Colección Verde Limón** - Títulos: Mi valiente perro azul [*My Brave Blue Dog*] - Me llaman la nena nueva [*They Call Me the New Girl*] - Ni un poquito así de miedo [*Not a Little Bit Scared Like This*] - Adiós, diente de leche [*Goodbye, Milk Tooth*] - Mi amigo en el espejo [*My Friend in the Mirror*] - ¡Shh...! Me hice pis [*Shh...! I Wet Myself*]  
Mercedes Pérez Sabbi .  
Editorial Sigmar, Argentina, 2004

**El verano del potro** [*The Summer of the Colt*]

Rodolfo Otero.  
Colección Azulejos, Editorial Estrada, Argentina, 2004

**Hans Grillo y otros cuentos** [*Hans Grillo and Other Stories*]

Enrique Wernicke.  
Editorial Colihue, Argentina, 2001

**Los jardines de Plácido** [*Plácido's Gardens*]

Enrique Wernicke  
Editorial Colihue, Argentina, 2001

**La señora Zapiola** [*Mrs. Zapiola*]

Sandra Filipi  
Editorial Alfaguara Argentina, 1999

**... Hasta los marcadores volaron**

[*...Even the Markers Flew*]  
Inés Lenell  
Editorial Errepar, Argentina, 1998

**Candelaria** (*Candelaria*)

Griselda Gálmez  
Editorial Alfaguara Argentina, 1997

**Las aventuras de San Martín** (*The Adventures of San Martín*)

María Luna y Eliana Arrascaeta  
Editorial Errepar, Argentina, 1998

**Colección Martín y Julieta** (*Martín and Julieta Collection*)

Títulos: Chau chupete (*Bye Pacifier*)- Chau pañal (*Bye Diaper*) - Chau Mamadera (*Bye Baby Bottle*)  
Adriana y Miriam Kriger  
Editorial El Quirquincho, Argentina, 1994

**El bosque de papel 1** (*The Paper Forest 1*)

Libro de lecto-escritura, varios autores  
Editorial Santillana Argentina, 1994

**Había una vez un delfín** (*Once Upon a Time There Was a Dolphin*)

Graciela Pérez Aguilar  
Editorial El Quirquincho, Argentina, 1994





## OTHER ILLUSTRATIONS

### 2019

- Cover illustration for *Quien apaga las estrellas [Who Turns Off the Stars]*, 6th National Contest of stories written by children and adolescents, ECHuNi, Espacio Cultural Nuestros Hijos, Abuelas de Plaza de Mayo.

### 2018

- Illustrations for Revista *ORSAI No. 4 [ORSAI Magazine No. 4]*, 2019.  
- Illustrations for *Lengua y Literatura I, II y III [Language and Literature I, II, and III]*, *Prácticas del lenguaje Language Practices*, Ed. Edelvives.  
- Cover illustration for the book *Currú Leuvú [Currú Leuvú]*, with text by María Eugenia Arizcuren. Colección Azulejos [Azulejos Collection], Ed. Puerto de Palos.

### 2015

- Cover illustration for *Peoplas, antología de poesía argentina para chicos [Peoplas, Anthology of Argentine Poetry for Children]*. Selected by Valeria Cervero..



### 2014

- Cover art, illustrations for poems for the album *Tornasol* by Georgina Hassan.

### 2013

- Illustrations for magazine *BePé*, by CONABIP, National Commission of Popular Libraries.  
- Participation in the book *Leyendas de Xico, Latinoamérica [Legends of Xico, Latin America]*, Mexico.  
- Cover art for the album *Ni hay peligro [No Danger Here]* by Pepa Vivanco.

### 2012

- Illustration of a *Twitter story for Abuelas de Plaza de Mayo [Grandmothers of Plaza de Mayo]* (2013, 2014, 2015, 2017).  
- Illustrations for anniversary posters for Ministerio de Educación de Argentina. [Ministry of Education of Argentina].  
- Illustrations for educational materials for Kumon [Kumon], Instituto de Educación de España.  
- Illustrations for Revista *Laberintos [Laberintos Magazine]*.

### 2011

- Illustrations for INTEC, *proyect Quinquela* and *plan Sarmiento*, Ministerio de Educación de la Ciudad de Buenos Aires.





- Illustrations for ten stories by Javier Villafañe for *Revista Nº 3 Orsai*.
- Cover illustration for *Tres miradas sobre la Literatura infantil y Juvenil de Argentina [Three Perspectives on Argentine Children's and Youth Literature]*. Text by Graciela Perriconi. Ed. Comunicarte.
- Illustrations for *Palabras en acción [Words in Action]*, *Piedra libre para todos Series [Free Stone for All]* – Ministerio de Educación de Argentina.
- Cover illustration for *El viaje de los Argonautas [The Journey of the Argonauts]* – Ed Estrada / Macmillan.
- Collaborations for *Revista Laberintos [Labyrinth Magazine]*.
- Cover for *Revista Cultura LIJ [LIJ Culture Magazine]*.
- Image for the website of writer Paula Winkler.
- Solidarity illustration for the project *Dear Japan*, after the tsunami disaster.







Editora Moderna - Brasil, 2009

## 2010

- Poster for 2º Encuentro de Niños con Discapacidad de la Zona Sur -Alas y Raíces - CONACULTA , México [Poster for the 2nd Encounter of Children with Disabilities from the Southern Zone -Alas y Raíces - CONACULTA, Mexico).
- Brochure for World Breastfeeding Week – SAP y Ministerio de Salud de Argentina [Ministry of Health of Argentina].
- Collaborations for *Manuals 1 and 2* by Aique.
- Cover illustration for the novel *Nadar de pie* [Stand-up Swimming] by Sandra Comino. Ediciones del Náufrago.

## 2009

- Poster and cover for 15º Encuentro Internacional de Narración Oral “Cuenteros y Cuentacuentos”. [15th International Oral Storytelling Encounter “Cuenteros y Cuentacuentos”].
- Cover art for the album *Los caminos del Gallo Pinto* [The Paths of the Gallo Pinto] – Javier Villafañe, Coco Romero.
- *Almanaque dos sentidos* [Almanaque of the Senses] - Texts by Carla Caruso – Editora Moderna - Brazil [Editor Moderna – Brazil].

## 2008

- *Revolutionary Women, Meet Jabron, Sandwiches, sandwiches* – Editorial Santillana USA

## 2006

- Poster *World Breastfeeding Week* – UNICEF/Ministerio de Salud de Argentina
- Poster *10 pasos a favor de la lactancia materna* – UNICEF [Poster 10 Steps for Supporting Breastfeeding – UNICEF].
- *Who will play?, Ivan’s new pet* – Santillana USA.

## 2005

- Revista *La Valijita* No. 13 and No. 22 [La Valijita Magazine No. 13 and No. 22].
- Poster and brochure for *World Breastfeeding Week and Complementary Feeding* – UNICEF / Ministerio de Salud de Argentina
- *Lengua 6* [Language 6] – Santillana Puerto Rico.

## 2004

- *Estudio de Inglés 3, 5 y 6* [English Study 3, 5, and 6] – Santillana Puerto Rico.
- *Andamios – Lengua 5* [Andamios – Language 5] – Editorial Estrada.
- Poster for *World Breastfeeding Week* – UNICEF /Ministerio de Salud de Argentina.
- *Guía de salud, Cuidando al bebé* [Health Guide, Caring for the Baby] Ministerio de Salud de Argentina.
- *Aprender en tercero* [Learning in Third Grade] – Ed. Tinta Fresca.
- Poster *Prevención Accidentes por Ahogamiento* [Preventing Drowning Accidents]– Ministerio de Salud de Argentina.
- *Matemáticas 1 y 3* [Mathematics 1 and 3] – Santillana Puerto Rico.
- *Playing cards for Religión Católica 2* [Catholic Religion 2] – Edebé España.
- *El espíritu de la naturaleza* [The Spirit of Nature] – Text by Ralph Waldo Emerson] Cover illustration – Ed. Longseller.

## 2003

- *Nuestro Mundo – Ciencias Sociales 1 y 2* [Our World – Social Sciences 1 and 2] – AZ Editora.
- *Sociedad, cultura y religión 1 y 2* [Society, Culture, and Religion 1 and 2] Educational Playing Cards] – Ed. Edebé España.





-*Estudio de inglés 1 y 2 [English Study 1 and 2]* – Santillana Puerto Rico.  
- *Guía de atención integrada [Integrated Care Guide]*, Ministerio de Salud de Argentina.

#### 2001

- *Equipo 2 y 3 – Lengua, Matemática y Ciencias Sociales [Team 2 and 3 – Language, Mathematics, Social Sciences]* – AZ Editora.  
- *Binarita 1, 2, and 3 – Lengua [Binarita 1, 2, and 3 – Language]* – Ed. Puerto de Palos.  
- *Collection Nave Madre [Mother Ship Collection]* – Collection Design, Logo, and Cover Illustrations – Ed. Colihue.  
- *Guía de Atención Integrada [Integrated Care Guides]*, Ministerio de Salud de Argentina.

#### 2000

- *Vuelta y media – Matemáticas 1 [Round and a Half – Mathematics 1]* – AZ Editora.  
- *Lengua y Literatura I, II y III [Language and Literature I, II, and III]* – AZ Editora.  
- *Desigualdad y globalización – Religión e Imaginario Social [Inequality and Globalization - Religion and Social Imaginary]*. Design and Cover Illustrations. Ed. Manantial.

#### 1999

- *Lengua en Red 7, 8, and 9 [Language in Network 7, 8, and 9]* – Colmillo Blanco [White Fang] – AZ Editora.

#### 1998

- *Revista AZ 10 [AZ Magazine 10]* Colaborations– AZ Editora.  
- Colaborations – Oxford University Press.





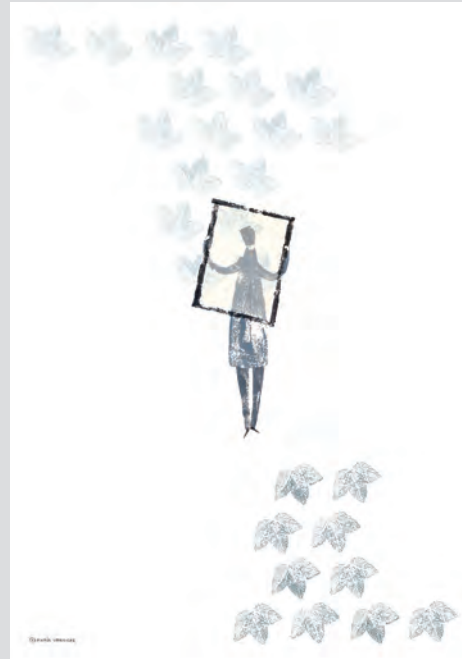
**ABUELAS DE PLAZA DE MAYO** (*Grandmothers of Plaza de Mayo*)

TwitteRelatos por la Identidad (*Twitte Stories for Identity*)



2012

2012 - La luna escupe luces muertas y me muero aún en tu cadáver. Quiero extenderme a tu costado y devolver tu nombre. Juntos solos.



2013

2013 - Pensó encontrar su nombre pero todo se volvió a nombrar: casa, perro, hijos, parque, luna, pan, cucharón, pelusa, lápiz, piedrita.



2014

2014 - Acababa de descubrir un agujerito por donde espiar. Se acercó con miedo. Pudo ver del otro lado, todo el mundo.

2015 - Papá... ¿Vos qué vas a ser cuando seas nieto?

2017 - Existe un silencio en mi cabeza que no para de hacerme preguntas.

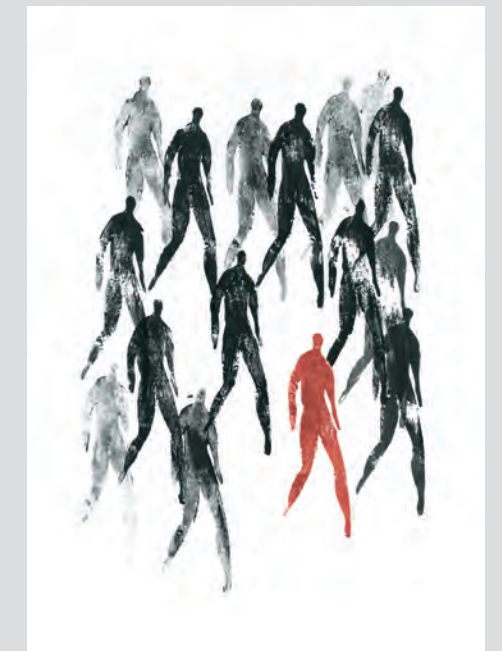
2019 - Dice la luna que le susurró una estrella que le contó una nube que le avisó un rayo que se enteró por un cometa que lo escuchó de un copo de nieve que le sonsacó a un arcoiris que sabía por una gota de lluvia, que si te reís muy pero muy fuerte, te encontrás.



2015



2017



2019



SELECTION OF THE TEN MOST IMPORTANT BOOKS TO THE CANDIDATE



**Contracorriente**  
(Upstream)  
Calibrosco, Argentina, 2019



**Uno y Otro**  
(One and Another one)  
Calibrosco, Argentina, 2006



**Hay días**  
(There are days)  
Calibrosco, Argentina, 2012  
  
Casa Amarelinha, Brasil, 2016  
Amazon Crossing Kids EEUU, 2020  
image3 - Taiwan, 2022



**Papá y yo, a veces**  
(Dad and I, sometimes)  
Calibrosco, Argentina, 2013  
  
Mitsumura, Japón, 2012  
Callis - Brasil, 2010



**Cuando estamos juntas**  
(When we are together)  
Calibrosco, Argentina, 2016



**Los mocos de la furia**  
(Boogers of Fury)  
Liliana Bodoc  
Siglo XXI, Argentina, 2024



**Lo que quiere una mujer**  
(What a Woman Wants)  
Estrella Escriña Martí  
Calibrosco, Argentina, 2010

Better Books, Corea, 2016



**Haiku**  
Iris Rivera, texto.  
Calibrosco, Argentina, 2009



**Rutinero**  
(The Routinist)  
Níger Madrigal.  
Fondo de Cultura, México, 2008



**El poeta y el mar**  
(The poet and the sea)  
Kalandraka España, 2012





## THE FIVE MOST REPRESENTATIVE BOOKS SENT TO THE JURY



**Contracorriente**  
(Upstream)  
Calibrosopio,  
Argentina, 2019



**Los mocos de la furia**  
(Boogers of Fury)  
Liliana Bodoc  
Siglo XXI,  
Argentina, 2024



**Hay días**  
(There are days)  
Calibrosopio,  
Argentina, 2012  
Casa Amarelinha,  
Brasil, 2016  
Amazon Crossing Kids,  
EEUU, 2020  
image3 - Taiwan, 2022



**Lo que quiere una mujer**  
(What a Woman Wants)  
Estrella Escriña Martí  
Calibrosopio,  
Argentina, 2010  
Better Books, Corea, 2016



**Rutinero**  
(The Routinist)  
Níger Madrigal.  
Fondo de Cultura,  
México, 2008





## REVIEWS OF THE BOOKS SUBMITTED TO THE JURY

**La Diaria**, Uruguay, April 4th, 2020

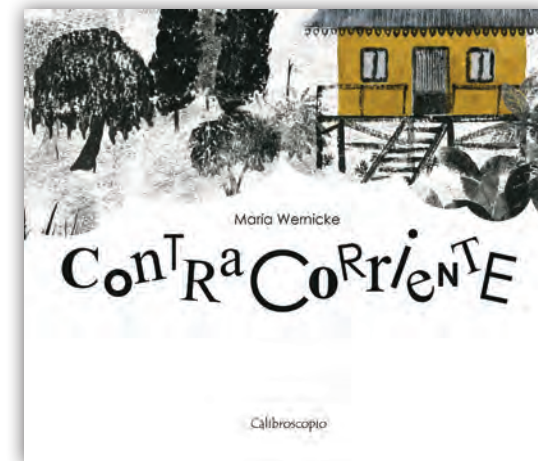
By **Rosanna Peveroni**

Children's literature section.

### **UPRIVER:**

*Upstream,*

by María Wernicke



One gets accustomed to the fact that there are creative duos that never fail. The writer and illustrator María Wernicke and CalibroscoPIO, an Argentine publishing place specialized in picture storybooks, are such a duo and they usually produce powerful and beautiful books when working together. The examples are numerous and outline an extensive and fertile trajectory, but I will mention just three of them: *Papá y yo a veces* (*Dad and I sometimes*, 2010), *Hay días* (*There're days*, 2012), *Cuando estamos juntas* (*When we are together*, 2016).

Although each text is different from the others, it is possible to identify through them a style that has a white background and austerity as fundamental elements. It is not a coincidence that one of Wernicke's first titles as an illustrator, with Iris Rivera as the writer, was *Haiku* (2011).

During an interview given to *La Diaria* in spring of 2017, the author emphasized that the writing process implies a hard search for the essence, "to cut out, and cut out, and cut out, to erase all ornaments, to polish until leaving only the essential". Although Wernicke assured that the compass on her creative journey was no so much beauty as the definition of what she wanted to tell, it is undeniable that beauty nests in her illustrations and her texts. A quiet beauty, sometimes rough, and well balanced.

For all we said above, the announcement of a new book by Wernicke deserves close attention, especially if it is printed under the care of CalibroscoPIO. A few months ago *Upstream* was published. We had to wait a little while for it to cross the river and get to us, but it was worth it. *Upstream* narrates the encounter of two solitary characters in a delta where islands and thin waterways intertwine. The connection with the natural surroundings is central: animals, plants, sky and running water are all signs, and the man that navigates the canals in his boat knows that language, how to read and interpret those signs. "He goes with their flow", "talks with them". This fluent connection, almost physical, contrasts with his distant dealings with people: "He doesn't get along much with people" and they tell him "no, no, no" when he asks for work.

The presentation of the man gives way to action when his routine, that runs slow and steady like the river's water, gets interrupted: "until they say yes". These four words bring out a parallel between the man

and the woman who hires him. In the next pages, one task follows another and a new reality settles: while the man works, the woman reads out loud to him. The immersion in the flowing words transforms the man, it makes him travel in his dreams and awakens in him an unexpected curiosity. Words invade the setting and let themselves be invaded; words fuse together with the learned language of nature in the man's attentive ear: the words that the woman brings to him sound "like water going downstream", "like the sprinkling of seeds", like "bees buzzing in a hive".

*Upstream* is, of course, a love story, a love story made out of words and for words. Its pages are inhabited by poetry in each word, in each silence, in the inseparable link between illustration and text. We

*should be thankful to Wernicke's painstaking work of paring down, paring down, and paring down, to end up with beauty in its purest form, so that the words speak, whisper, invade, and seduce.*





Lanterns and woods, January 4th 2020

Lanterns 2020

### The best illustrated books I read in 2019

By Adolfo Córdova

#### Upstream

María Wernicke, CalibroscoPIO 2019

*“He travels from island to island, reading tides and skies.*

*He watches the river and the plants; they grow as they please.*

*He goes with their flow.*

*He understands the language of fishes, insects and coypus.*

*He identifies birds by their songs and talks to them.”*

A riverman navigates through a delta looking for work, but it is difficult to find it since almost everyone says: “No, no, no” Until a woman, book in hand, says: “Yes”. He helps her to open pathways, to cut the undergrowth, to build a fence. During breaks, they share mate and bread and she reads to him out loud, “She brings him words. The words sound to him like water going downstream. He doesn’t know which river the water comes from, nor where it leads. Does she invent these things?”

That night the man will have a dream that “bites”, that wakes him up. He will attempt to keep going as if nothing happened, but more words will come from her readings and more dreams will swarm about, building a storm, inside and out of him. He will have to figure out what is happening to him.

It is a moving tale inspired in the true story of a librarian, Guillermina, who was in charge of a library

at the delta of the Parana River of Argentina, and of Angel, an islander who learned to read with her. (\*)

As in her memorable trilogy, published also by CalibroscoPIO, *Papá y yo a veces* (Dad and I sometimes, 2010), *Hay días* (There’re days, 2012), *Cuando estamos juntas* (When we are together, 2016), Wernicke treats her characters warmly, builds them up with well-chosen words and strokes, making much use of silence so that it will be the reader’s task to finish telling the intimate tale.

In this book, she controls the currents, in favor and against her character, with brilliance. By day, he flows, works, listens, resists doubts. By night, the words transform the symbolic dream space and the space drawn on the page; they bite and pierce him. For each verb, there is a corresponding animal: a mosquito, a rattlesnake, a woodpecker. For each common and daily landscape, a new metaphor for another verb—to read: sprinkling of seeds...bees buzzing in a hive.

Each night we come closer to this man’s refuge, draw in dark red color like his raft. Each day, more of the house and library of the woman are revealed, ochre colored like her clothes. In the middle, a river as a blank page that connects two shores, two people, one reader and one future reader. It will fascinate all who have confronted upstream currents against certain changes, especially those who have done it using books to unite literature and childhood.

And would the librarian learn any of the languages that man knew how to read in nature?

*\*Link to the complete story (in Spanish)*

<https://www.lanacion.com.ar/comunidad/la-bibliolancha-recorre-delta-logro-conectar-islenos-nid2292136>

<https://internasybosques.wordpress.com/2020/01/04/las-linternas-los-mejores-libros-ilustrados-que-lei-en-2019/>





## THERE ARE DAYS

By Mercedes Calvo

Uruguayan poet, winner of the Prize for Hispanic American Poetry for Children, 2008, awarded by Fondo para las Letras Mexicanas/FCE

May 3, 2012

There are days when a special book falls into your hands, one that seems to whisper into your ear, a book with which you feel as though you have immediately established a unique relationship. It's a book you know you will come back to many times, and each time, it will offer up something new. You are happy to have found it and you race to share it with others. There are days when the book that falls into your hands does not establish that personal connection, but it's good, very good. You will undoubtedly recommend it to others.

But there are days -few, though they do exist- when you come upon a book that hits you, that perturbs you, that shakes you. When you finish reading it, you don't feel happy: it has affected something at the core of your being. Something about it has made you feel vulnerable, and violently so.

Kafka said, "If the book we are reading does not wake us, as if a fist hammering on our skulls, then why do we read it? To make us happy? We would also be happy if we had no books... A book must be like an ice axe to break the sea frozen inside us."

Today such a book fell into my hands. If you want to know what reading is really about, when it's not about a trivial fantasy or for leisure, dare to experience this book.

## JITANJÁFORA

By Romina Sonzini

August, 2012

"There are days"

(Hay días), is a picture book of precise words and profound illustrations. With an impeccable aesthetic of figures that are out of proportion, of slanted eye, of girls that pass through fantastic passages that lead to impossible worlds- that lead us- to impossible worlds.

Pages stripped of words, where the images (the use of a few colors, a table, chairs, a patio, various elements...) offer us the opportunity to enter a world in which everything seems perfect; where the character's fanciful perspective invites us to recall games, fears, feelings of childhood.

A mother, a girl, an absence. Infancy as a space wherein games open doors that bring back those who are gone, or who are among us, but in a different way.

A chord, two-colored tablecloths, a hat... and another world in which fears, dreams, and the possibility of being and doing take on new meaning.

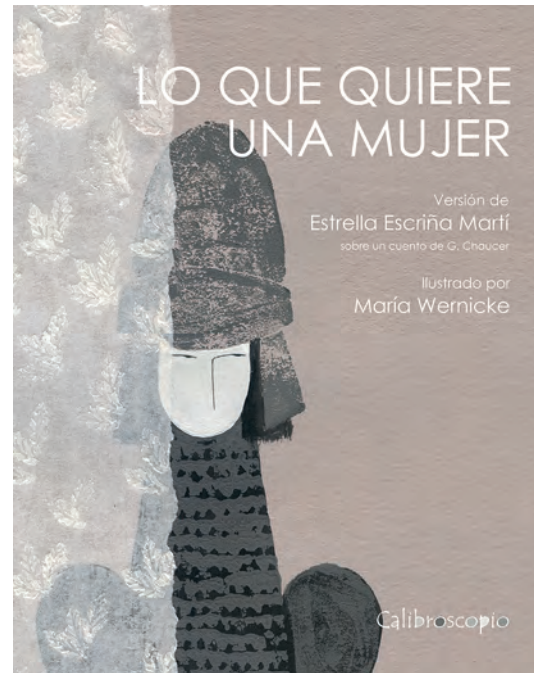
Through austere language, delicate and poetic, Maria Werknicke invites us once again to sit on her doorstep. "There are days" (Hay días) presents itself as a space -of precise words, of profound illustrations- where the reader can construct multiple meanings through their reading. A reading that branches out, that transforms itself, that opens itself up to other possible readings, which allows us to think about the possibility of being in, discovering, and living one of those days...





Sebastián Vargas  
**WHAT A WOMAN WANT'S**

On his blog *Un plan chino*  
November 2024



This illustrated story (which could be considered a picture book, if you prefer) was published in 2010 by CalibroscoPIO, edited by Judith Wilhelm, with illustrations (and design) by María Wernicke.

The text is a very ancient but highly relevant story, taken from The Canterbury Tales by Chaucer

(14th century): the tale of the Wife of Bath. Here, it is adapted by Estrella Escriña Martí, a well-known Spanish oral storyteller.

The general idea of the story is as follows: a knight attacks a woman in a very unchivalrous way, and he is sentenced to death. Since the knight is very handsome, the queen and the ladies of the court intercede on his behalf and offer to spare his life if he can answer a question within a year.

The question is: “What does a woman truly want?” Throughout the year, this criminal knight investigates and asks both women and men, but all the answers he receives are partial, and therefore incomplete and inaccurate. As the deadline approaches, a horrendous witch offers to give him the correct answer... as long as he promises to do whatever she asks afterward.

The knight agrees, and although the answer the



witch gives him allows him to save his life, it will be both his salvation and his condemnation, as he must learn to apply the solution himself and experience firsthand (in a way) the violence he caused.

The answer to the ancient question changed slightly in this version of Chaucer's tale, highlighting the fact that, even today, more than six centuries later, we as a society still have not been able to answer it: women (i.e., half of humanity) continue to demand the right to own their lives and their own bodies, to decide their fate and actions without a man deciding for them.

Undoubtedly, this book is what it is (a precious object) thanks to the way María Wernicke illustrated and designed it. She gave it a sober, “serious” look, right from the cover, where we see the protagonist squinting behind a translucent curtain, as if trying to discover or spy on the elusive answer. The ochre-gray tone of the book's cover (which will cover all the odd-numbered pages, where there is only illustration) contrasts with the even-numbered pages, which have a white background and feature the text of the story along with smaller vignettes and images.

In gray, with only a few elements in blue or white, the scenes unfold—medieval yet contemporary at the same time—crafted with stamps (or at least they appear to be stamps), with textures and shapes that, like stamps on that rough, warm paper, leave a strong impression on us, the readers, as we wonder if we will ever be able (as individuals, as a



society) to answer such a simple question that remains, alas, still unanswered.

In short: a great book, as beautiful as it is good. If you don't know it, don't miss out on seeking it out. I give you a year.

Recommended.

<https://www.sebastianvargas.com.ar/post/lo-que-qui-ere-una-mujer>



Ana Emilia Silva  
ON FEMALE DESIRE

On *ALIJA*'s Website: <https://www.alija.org.ar/>  
January 2025

*What a Woman Wants*  
Version by Estrella Escriña Marti and illustrations  
by María Wernicke, CalibroscoPIO Ediciones, 2010,  
Buenos Aires, Argentina.

*What a Woman Wants*, an adaptation of the episode from the fifth day of *The Canterbury Tales*, “The Tale of the Wife of Bath”, by Geoffrey Chaucer, a 14th-century English author.

Both Estrella Escriña Marti in the written version and María Wernicke in the illustrations have created a story of intense impact, where female decisions and participation are key to the development of the plot.

In this review, we will focus on María Wernicke's illustrations.

Using vertical strokes with predominant grays, blacks, and blues, the illustrator creates an austere, dramatic atmosphere, in line with the conflict presented in the text.

Everything is stylized; there are no strong figures. The sobriety of the resources suggests a way to read the text: what is presented in it is so grave and decisive that it doesn't allow for adornments that would break the tension: the one who caused the dishonor of the young woman must take responsibility for his crime and, as compensation, must find the answer to the posed question or pay with his life for the offense committed.

He will have to become someone respectful, thoughtful, and prudent. The journey will be one of learning. His life will depend on what he manages to understand.

It's worth highlighting the accentuated sword of the knight who caused the outrage. A sharp, white line, but inclined toward the ground in a position of submission.

The queen and the ladies of the court, in opaque blue, black, and gray, positioned in a semicircle, seem to indicate that what they are going to propose concerns the entire world. There is no cheerful tone because the crime is enormous and must be punished.

The knight's pilgrimage in search of the answer that will save his life is also portrayed with the same restraint. The colors repeat. There is sobriety. Nothing overflows.

On the left pages, there are guards that point to different motifs, from the stylization of the palace through the drawing of mosaics. Bluish flowers, like stamps.

The court of Queen Eleanor of Aquitaine in France is one of the places the knight visits. The representation is very expressive. A lady reclining on a *chaise longue*, with flowers at her feet, indicates the luxurious life of the palace ladies.

When the young man arrives at a convent in Spain, a white veil suggests the purity of the nuns in seclusion, dedicated to prayer.

Back in Camelot, as the deadline nears, the young man asks the farmers, who are harvesting. The somber tones repeat, and the pitchfork held by the peasant stands out. A threatening image.



Upon meeting the woman of terrible figure, the left page guards show butterflies that transform into little women with blue wings, seemingly dancing. Something hopeful seems to be announced.

Using metonymies, Wernicke represents the forest with elongated trunks, fragments of the silhouette and face of the woman. Of the knight, only part of his horse is visible, with its snout pointing to the image of a hooked nose like a bird of prey.

The figure of a gallows with the noose prepared is the striking metaphor: before this, any resource is valid, and the young man accepts the witch's proposal, receives the correct answer, and the illustration shows them riding together.

Back at the palace, in front of the queen and her ladies, the floor design is repeated, and the queen appears with a light blue scarf and squinted eyes, peer-

ing beyond what is visible, at the face of the newcomer. The guards multiply the female figures, imposing their presence.

The knight's posture, kneeling before the queen, shows the difference in size and power. On the far right, the king observes the scene.

It is evident the empowerment of women.

In response to the rightful claim of the one who holds the correct answer, a sad wedding is celebrated.

The bride offers the knight some alternatives, but he has matured and learned to respect, and consequently, he leaves the decisions to his wife's free will. She chooses and is the owner of her own life.

The learning has borne fruit. An ajar door, clothes on the floor, and amidst veils, a male silhouette. Respect and love have triumphed.

<https://www.alija.org.ar/>



Mónica López Ocón  
*Boogers of Fury,*  
Hierarchical Inequality

In *Tiempo Argentino*.  
April 2024



This children’s story by the great writer from Santa Fe highlights that childhood is not the sugary paradise many adults believe it to be. The offenses received in childhood trigger “boogers of fury” and these are indelible marks that become part of our adult identity.

“Well, that fury from my nine years wanted to be divine.” “And it was so decisive that it still endures, and I can relive it as if fifty years hadn’t passed since

the night when the brand new cement factory director came to my house for dinner.”

Thus begins *Boogers of Fury*, the story by Liliana Bodoc, recently published by the newly created children’s imprint of the Siglo XXI publishing house.

“It was an act of kindness – the protagonist continues – on my father’s part, head of the laboratory, who at that time was struggling with his recent widowhood and his old debts severely aggravated.”

The nine-year-old girl narrating the event recalls seeing her grandmother bustle around preparing a worthy dinner: washing and peeling the chard, chopping the onions finely for the stew, making a stack of pancakes, and finally carefully stirring the vanilla cream. All to entertain the guest who, upon the untouched dessert, would extinguish his cigarette without even tasting it.

And it is here that the narrator experiences fury, more precisely, “the boogers of fury,” at the humiliation of the cigarette being put out on the vanilla cream. A humiliation for her grandmother, who had worked hard all day, a humiliation for her father from a superior, a humiliation for the best that the family could offer to the cement factory director in a house where money was scarce.

The father and grandmother tried to justify the child’s fury, which was as strong as a storm: the girl had recently lost her mother.

But childhood humiliations are not forgotten, and that dinner would forever remain a mark of ostentation before the subordinate and his family.

Liliana Bodoc and *Boogers of Fury*

The author of *Boogers of Fury* was born in Santa Fe in 1958 and passed away prematurely in 2018, when she still had much to offer to Argentine literature. When she was five years old, her family moved to Mendoza due to her father’s job. Her mother died when she was seven.

She was outspoken, modest, extraordinary, and highly beloved in the literary world. A kind of local Tolkien, she wrote *The Saga of the Confines*, an epic trilogy that garnered countless readers.

The beautiful edition of *Boogers of Fury* is illustrated with magnificent drawings by María Wernicke, born in the same year as Bodoc. Her illustrations in the book are dominated by the color gray with touches of red, as if in that childhood photograph ranging from white to black, fury added the fiery red of rage. Her illustrations have won numerous prestigious awards.

In 2017, Bodoc opened the **Buenos Aires Literature Festival (Filba)** with a speech. In it, she spoke precisely about fury. “Fury – like a coin – has two faces: it can be the whip against the greed of merchants. It can be kicks against the fallen body.”

Fue un acto de gentileza por parte de mi padre,  
jefe del laboratorio, que por entonces lidiaba con su reciente viudez  
y sus viejas deudas, severamente agravadas.





Her fury, which over time was elaborated and transformed by words, is, as she herself says about this emotion, “a performative and aesthetic action that seeks to dismantle hegemonic consciousness, hegemonic idiocy.” It was also on that occasion that she read the story now published by Siglo XXI.

Her son, Galileo, adds in the afterword of *Boogers of Fury*: “They say that when we are children, our personality is shaped, our tastes and strengths are established, and a way of being is built that will accompany us throughout our lives. But our fears, our weaknesses... and our furies are also consolidated.”

“When I read *Boogers of Fury*, I recognized perfectly the temperament that my mother carried throughout her life. The one that marked great paths and was the driving force behind many decisions: even the decision to write. Because the truth is, I must say, Liliana lived and loved with a powerful, necessary, or urgent fury.”

He adds: “It’s true that fury doesn’t have a good reputation. It seems that maintaining cordiality always, even in the face of injustice, is a virtue... I don’t feel that way. Out of conviction and inheritance, I disagree with that propaganda of good manners. Because there are furies and furies; some are fueled by hatred, but others are born from the deepest love: the love for others.”

Undoubtedly, the fury of the protagonist of the story, which one might be tempted to associate with the figure of Liliana Bodoc as a child, belongs to the latter type. It is the fury in the face of injustice, in the face of the humiliation of loved ones.



There has never been a more timely publication of *Boogers of Fury*. This childhood story, when fury is not mediated by good manners or public relations hypocrisy, may help to recognize the difference between the fury of love and the fury of hate at a time when Argentinians are suffering the effects of the latter.

If there was one thing Liliana Bodoc had, it was warmth and the capacity for understanding. She saved her furies for the moments when they were needed, and, as her son points out, she raised them as a flag.

*Boogers of Fury* is a wonderful book with which both children and adults will surely identify. As the writer teaches us, fury can be one of the forms of love.

---

[https://www.tiempoar.com.ar/ta\\_article/moco-furia-desigualdad-infancia/](https://www.tiempoar.com.ar/ta_article/moco-furia-desigualdad-infancia/)





Elena Stapich

**Great Books, Young Readers:**  
*Boogers of Fury.*

Review of the book written by Liliana Bodoc  
and illustrated by María Wernicke.  
*Boogers of Fury*

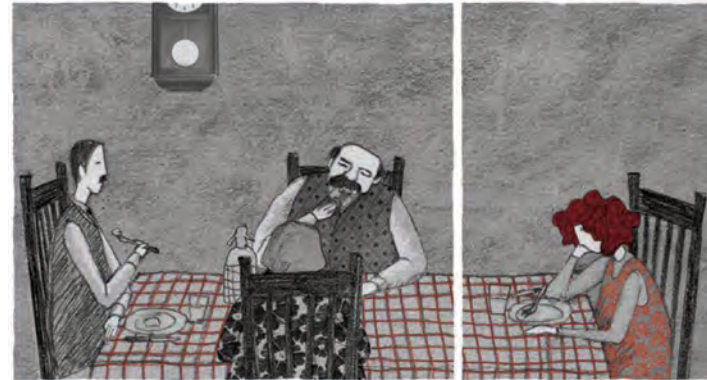
In *La Capital* from Mar del Plata.  
April 2024.

This book closes with an afterword by Galo Bodoc – the writer’s son – who lets us know that Liliana Bodoc had read the story narrated in *Boogers of Fury* during her opening speech at Filba 2017 (Buenos Aires International Literature Festival). The context was a discourse about fury, its different types and reasons, its function and effects. The story is a literary elaboration of a childhood memory.

During the sad times following her mother’s death, the little girl, who adopts the narrator’s voice – overlapping with the writer’s voice – tells us of her life with her grandmother and her father, who worked as the head of a factory laboratory. The narrator begins by saying: “Well, that fury from my nine years wanted to be divine.” It’s as if continuing a conversation already in progress. The truth is, in her story, the father invites his boss to dinner at their house, and the daughter witnesses the effort and dedication put forth by the grandmother to honor him.

But sadly, the guest not only shows no gratitude but also has an uncouth gesture, one in which the little girl perceives disdain toward those who welcomed him into their home. She reacts with an outburst of

fury. Shouting, tears, and boogers express her. The adults try to justify it by linking it to the grief they are experiencing. Perhaps some of that was present, but the episode seems to be one of those moments when childhood is interrupted by a sudden revelation of reality that proves intolerable.



The story is illustrated by María Wernicke with shades of gray, purple, and black. At times, it takes the form of a wordless comic strip. When the crucial moment of the story arrives, she zooms in on a detail that will prove important for the resolution. Wernicke recreates a somewhat melancholic atmosphere, as she has in some other books from her already prolific production.

Certainly, it’s not a light story with a happy ending, but it is one that will facilitate reflection and exchange on unavoidable topics.

(\*) *Jitanjáfora* NGO. Social media for promoting reading and writing.

---

<https://www.lacapitalmdp.com/grandes-libros-pequenos-lectores-los-mocos-de-la-furia/>

Rossana Peveroni

***Boogers of Fury***  
**Brings Liliana Bodoc Back to Us.**

*La diaria*, a newspaper from Uruguay.  
April 2024

*Boogers of Fury* inaugurates the new collection *Things I Never Forgot* by the Siglo XXI publishing house, which with this first release sets a very high bar and raises the expectation of powerful stories in rigorously edited books. It brings together the work of two fundamental authors in children’s and young adult literature (LIJ) in Argentina: Liliana Bodoc and María Wernicke, both masters of a solid and beautiful body of work, from the same generation (both born in 1958). Bodoc passed away prematurely in February 2018, leaving behind a huge legacy in LIJ – including nothing less than the trilogy *The Saga of the Confines* and titles like *The African Mirror*, *Elisa*, and many more – and at the same time, the certainty of the loss of what she would no longer be able to create. This virtuous intersection is the first great success of editor Laura Leibiker.

The text of *Boogers of Fury* is a story Bodoc included in her speech at the Filba inauguration in 2017, meaning it first gained its expressive force in oral form, with Bodoc’s voice giving body and substance to the words before an audience. This moving and honest text would eventually find its way into a book thanks to Leibiker’s editorial decision. In an [interview](#) with *Cultura Rec* on the Vorterix radio station in Santa Fe, Wernicke commented on the proposal: “When Laura gave me the text to read, I was really shaken. I said to myself, ‘This is difficult, but I want to do it because it is entirely consistent with what I knew of

Lili.’ It was extremely difficult. For the first time, I needed far more images than I could resolve in double pages. There were moments in the narration where I had to tell it in sequences with different rhythms, where I had to pause, and other times when I had to step back, as the words had such a powerful force that no image could accompany them.”

“Well, that fury from my nine years wanted to be divine,” it begins, without any preamble, with that conjunction that places the story in the middle of a conversation, and the reader is instantly captivated, already inside. But this had already passed before our eyes: that fist clenched around the dress on the cover, the tense arm slipping between the letters, a fallen chair under the title and the authors’ names. “And it was so decisive that it still endures, and I can relive it as if fifty years hadn’t passed since the night the brand-new cement factory director came to dinner at my house,” Bodoc continues, and thus the matter is introduced, and the action begins.

In *Boogers of Fury*, there is a conscious and honest reclaiming of fury as an expression and as a recovery of dignity, in the rescue of a childhood anecdote that left its mark with violence and inaugural significance. Bodoc tells it from the most intimate involvement, reliving the tearing pain, taking a side, fully situated, and in the slow rhythm, in the loving detail of preparing the dinner, there is always an anticipation of what is to come: the calm before the storm. “After a silent and tense dinner, dessert came, and with it, my first and worst day of fury”; after this breaking point, page by page, text by text, illustration by illustration, the action slows down, the tension builds until the protagonist explodes. The trigger is a gesture that summarizes humiliation and disdain, with the addition of



being gratuitous: the guest extinguishes his cigarette on the dessert. “My grandmother lowered her head. My world humiliated. Just as I remember the cream, I remember those tears that, before sliding, burn.”

If up until this point the narration marked its rhythm in a play of pauses and anticipation, once the fury is unleashed, what follows is action and chaos, described with the same precision and relative brevity, materializing in the boogers of the title. In the ending, fifty years later, the narrator revisits the matter with the clarity that distance allows, stating: “I don’t want to take away a single gram of responsibility from that man,” reclaiming “that fury as a baptism” and assuming that impulse as a spur while warning: “I continue writing with my chin on the table, I hear the crack of the ember against the offering.” The circularity of the narrative also appears in the illustration, and that girl with fiery hair, focused on the flames of the stove at the beginning, sees herself in the mirror of the woman in front of the stove at the end.

Wernicke’s illustrations move on two distinct levels. On one hand, outwardly from the book, in dialogue with Bodoc’s text “without Lili,” allowing the writer to continue saying, to continue being said, to continue making sense. On the other hand, inwardly within the book, in a dialogue with Bodoc’s words that appears in tension, sometimes needing to say through the illustration and sometimes needing to let the text speak to take momentum. The love is in the details: each step in every recipe the grandmother turns into a delicacy; every adornment on every piece of furniture; the gestures in faces and hands. Special mention must be made of the treatment of color: the constant use of dark red as a counterpoint to black and white, condensing the symbolism of fury, passion, blood,

and fire; the only exception to this rule is the dark blue, barely distinguishable from black, of the glass plates serving the dessert, a tiny detail of tenderness that rebels, that prevails in silence.

*Boogers of Fury* has an epilogue – graphically differentiated with colored letters – in which the child addresses the offender and tries to explain the fury, but goes further to read the anecdote in broader terms and functions as a powerful declaration of principles: “When I grow up, I’m going to cook the vanilla dessert, because, you bastard, not all battles make noise.” Finally, a text by Galileo Bodoc, Liliana’s son, places the anecdote, the book, and the words in a broader historical context.

*Boogers of Fury* is, in addition to being a beautiful way to reconnect with Bodoc’s voice as readers, a necessary book for these times of easy violence, a small work of art in which words and writing are also vehicles of dignity.

---

<https://ladiaria.com.uy/cultura/articulo/2024/7/los-mocos-de-la-furia-nos-trae-de-regreso-a-liliana-bodoc/>





**Pedro Villar Sánchez**

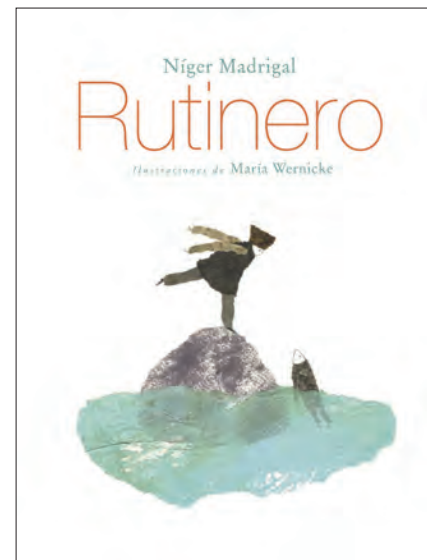
*Review of **The Routinist***

*Revista Educación y Biblioteca N° 170*

*March-April 2009*

In the blog *Cuaderno de Apuntes*.

May 2009



I share with you both the image\* and text format of the review I made of *The Routinist* by Níger Madrigal with illustrations by María Wernicke, which was published in issue #170 of the magazine *Educación y Biblioteca*. The book won the 2007 Hispano-American Poetry Prize for Children and was published by Fondo de Cultura Económica. It has been available in Spain for several weeks now.

This poetry book deserved the prestigious and established 2007 Hispano-American Poetry Prize for Children, awarded by the FCE and the Foundation for Mexican Letters. The *Routinist* is a journey through emotions and beauty, a quest where words and images travel paths in an inner journey. The verses are lightened of rhymes, freed of strict meter, pure in their naked poetry:

*"In the branches of the night,  
a constellation of fireflies  
follows the path of the dream we travel."*

The book conveys a surprising perspective, a song to the creative power of dreams and imagination, a dialogue with the night, nature, and the geography of wonder.

María Wernicke illustrated *The Routinist*, a smart editorial decision because the images, which originate from the transparency and plasticity of collage through the subtleness and texture of tissue paper, go beyond mere accompaniment. They recreate the whisper of water or the magical world of trees, adding a luminosity that moves you, a strength that overwhelms.

The poetry once again shows light, the verses that brush against mystery to express the unspeakable. We find ourselves before a book, intended for children with a poetic journey, that provides a vibrant experience that will enrich the reader's reading and imagination.

---

<https://pedrovillar.blogspot.com/2009/05/rese-na-de-rutinero-en-educacion-y.html>

---

\* [https://blogger.googleusercontent.com/img/b/R29vZ2xl/AVvXsEhHjQXYdVGzHdtipHrdRumstQXhzYeldGWyXjS2EyayOjy-4cgSZEb-L2D-pyxRfx8KE9btgm9gdIGbn4L9eLaA7RI5Uv8fjHZLzO1PnVGwvFUGA\\_gXmqAn-Viu8pkFOOF1ZSYMkKkQ/s1600-h/Rutinero\\_EyB\\_170.jpg](https://blogger.googleusercontent.com/img/b/R29vZ2xl/AVvXsEhHjQXYdVGzHdtipHrdRumstQXhzYeldGWyXjS2EyayOjy-4cgSZEb-L2D-pyxRfx8KE9btgm9gdIGbn4L9eLaA7RI5Uv8fjHZLzO1PnVGwvFUGA_gXmqAn-Viu8pkFOOF1ZSYMkKkQ/s1600-h/Rutinero_EyB_170.jpg)





## María García Esperón

*The Routinist of Niger Madrigal,  
the Routinist of María Wernicke*

In her blog María García Esperón.  
November 2008.

In this book, there is a key.

A small yet immense key to perhaps open a chest  
or a trunk, perhaps a heart.

A subtle turn and through a tissue-paper lock, a  
powerful poetic dream enters existence, simple as the  
moon, innocent as the sea, a child of profound soli-  
tudes, fruits that feed with fire and wonder our night.

Níger Madrigal delivers in his four routes the  
privilege of his birthplace: Tabasco, the deep jungle,  
the tree with fruits of fire, the impetuous clouds, the  
water so present that, for Níger as for Alberti written  
in blue ink, from blue Tabasco honored, the sea is the  
sea... and it has fire.

These four routes of The Routinist smell of para-  
dise, taste of a clear gaze, make you know a limitless  
existence with the tree and its fruit of fire, with the sea  
and its yawn, with the small gaze fused in the gaze  
of the mother while they contemplate and understand  
without saying it the mystery of the night:

*My mother and I glimpsed a garden on the moon;  
with the most beautiful fruits, it fed the night.*

How can the rainbow sail in a boat that spans the  
sky?

How can the trees walk through the sky and the

clouds fall like elephants into the sea?

And how not?

If the delicate key of The Routinist has turned in  
the lock of my heart and made me know or remem-  
ber the limitless existence of childhood, its beauty,  
always within me, always in the world, the longed-for  
and recovered glory of living.

This book, which has a key that opened my heart,  
is an illustrated book. Poetically illustrated by a fairy.

Her name is María Wernicke, she is Argentine and  
has used, of course, the materials that fairies use.



She comes on tiptoe, speaks in the whisper of tis-  
sue paper, can breathe underwater, become fish and  
wave, and has drawn into this book essences and aro-  
mas from her enchanted world.

She knows how to converse with silence and with  
the white silent page that illuminates dreams.

She possesses the gift of poetic condensation - an-  
other thing of fairies - and with two tiny strokes gives  
infinite expressions to her character's face.

The animals - the iguana, the monkey, the pea-  
cock, the dragonfly restored to its condition of free,  
of book, the flexible and dizzying hummingbird - are  
captured in their essence, in their vital joy, in their  
peace.

I could swear that there is mint and basil sprinkled  
between the pages, that some of the light deposited by  
a translucent heron got trapped in the page and daz-

zles when you open it, that the iguana's paw, hungry  
for sleep, moves and slides out of the book to turn  
the place where its Routinist takes it into green tropi-  
cality.

There is also a spell - which I won't say because  
it must be discovered - in the plastic solution with  
which María ties and unties the four routes of Níger's  
*The Routinist*, of the two *The Routinist* books.

*My Routinist.*

*Our Routinist.*

---

[https://mariagarciaesperon.blogspot.com/2008/11/  
el-rutinero-de-nger-madrigal-el.html](https://mariagarciaesperon.blogspot.com/2008/11/el-rutinero-de-nger-madrigal-el.html)

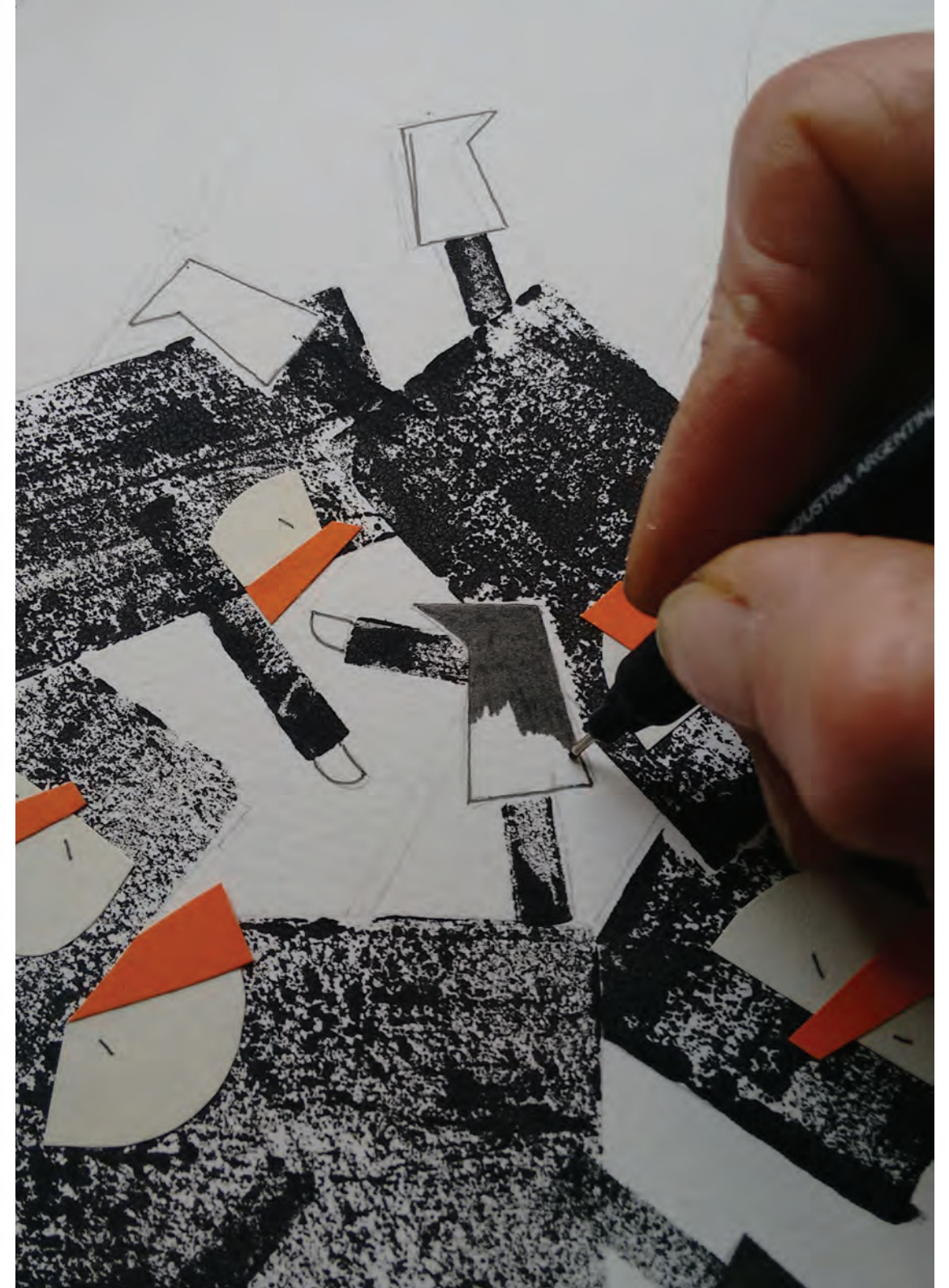
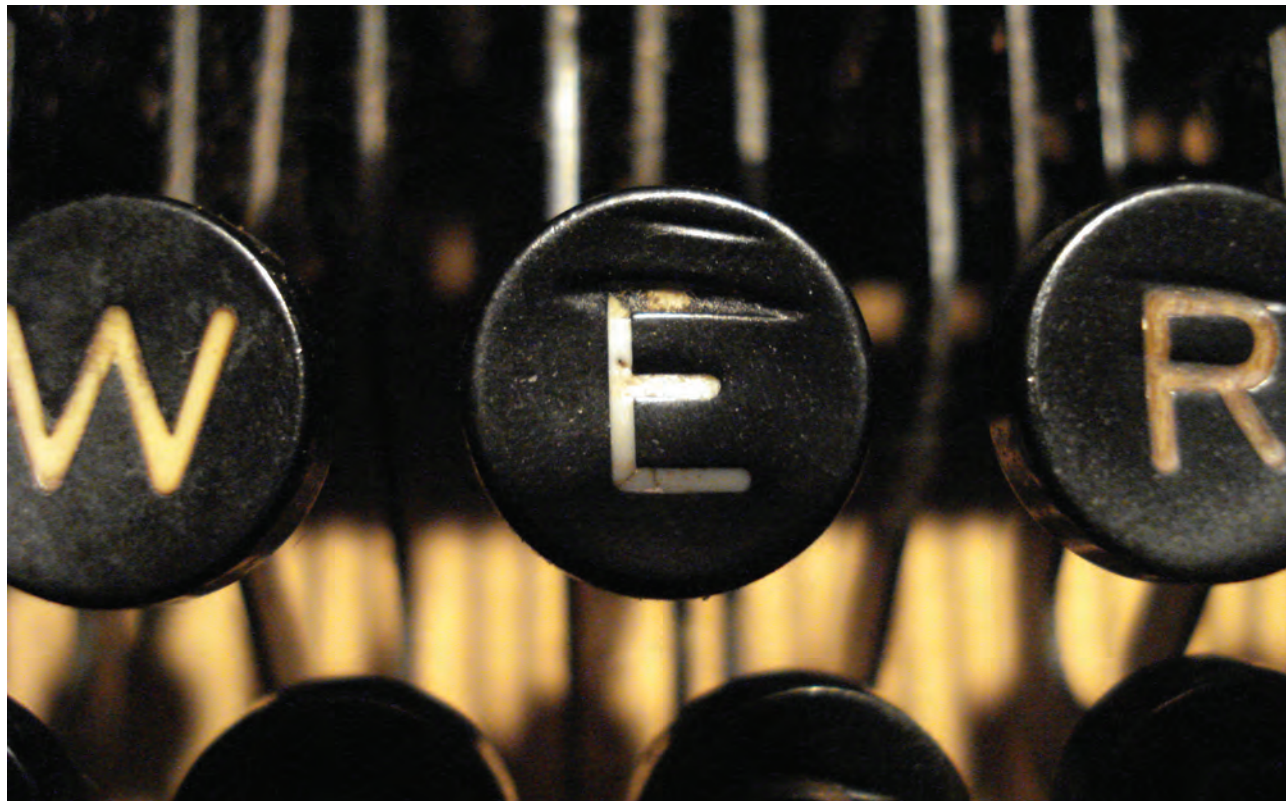


## LINKS - spanish

*Encuentro y entrevista con Mario Méndez en la Biblioteca para la infancia, La nube. Entrevista-  
das Judith Wilhelm, Irene Singer, María Wernicke:*  
[http://bibliotecasparaarmar.blogspot.com/2018/05/irene-singer-maria-wernicke-y-judith\\_25.html](http://bibliotecasparaarmar.blogspot.com/2018/05/irene-singer-maria-wernicke-y-judith_25.html)

*Programa y entrevista radial "Café a la turca" de Roxana Arazi (a partir del minuto 26:20):*  
<https://araziroxana.com.ar/nota/120/entre-la-militancia-y-la-literatura>

*Parte de un camino. Acerca del proceso de trabajo para el libro El regalo de los Reyes Magos.*  
<https://www.youtube.com/watch?v=S8PHLNca-I0&list=PLNI--6CIUHC0upF3skfatfoZn-pl7hwkSB&index=7&t=3s>











### **Contact**

wernickemaria@gmail.com  
Telephone 54 11 4855 0299  
Ángel J. Carranza 966 - CP 1414 - CABA - Argentina  
[www.instagram.com/wernicke\\_maria/](http://www.instagram.com/wernicke_maria/)  
<http://mariawernicke.blogspot.com/>